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THE
ENGLISH CONNOISSEUR:

CONTAINING
A N A C C O U N T

OF WHATEVER IS CURIOUS IN

PAINTING, SCULPTURE, &c:

IN THE PALACES AND SEATS OF THE NOBILITY
AND PRINCIPAL GENTRY OF ENGLAND,
BOTH IN TOWN AND COUNTRY.

VOLUME I.

L O N D O N:

PRINTED FOR L. DAVIS AND C. REYMERS,
OVER-AGAINST GRAY'S-INN-GATE, HOLBORN,
PRINTERS TO THE ROYAL SOCIETY.

MDCCLXVI.

THE

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A NEW ACCOUNT

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WITH A TOUR AND COUNTRY.

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MDCCLXXVI.

P R E F A C E.

THE great progress which the polite arts have lately made in England, and the attention which is now paid them by almost all ranks of men; seem to render an apology for a work of this nature wholly unnecessary. The only way, by which we can ever hope to arrive at any skill in distinguishing the styles of the different masters in Painting, is the study of their works: any assistance therefore in this point cannot but be grateful to the rising Connoisseur. It is well known at how few of those houses into which, by the indulgence of their illustrious owners, the curious are admitted, any catalogues of the paintings and other curiosities which adorn them can be obtained; and without such catalogues
it

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it must be confessed little use can be made, by the yet uninformed observer of these valuable collections, besides that general one of pleasing the eye and the imagination, by viewing a variety of delightful objects. The editor of the following trifle, aware of the necessity of such assistance, when he first designed to travel about his native country, in order among other views to become acquainted with the manner of the principal masters in painting, looked out for books giving an account of the curiosities which the seats of the nobility and gentry, in various parts of the kingdom, contain. From the few that fell into his hands, he abstracted what he thought was to his purpose; and in his progresses, corrected in them whatever he thought amiss, and made additions when he found them deficient. Where no catalogue had been before printed he endeavoured to obtain one, or to make out such an one as he was able to do, from a survey of the house and information. If this work, which the editor here offers the young student in
the

P R E F A C E. iii

the polite arts, should at all contribute to promote or facilitate the study of them among his countrymen, he will have gained all the end which he aims at.

The curious observer will find ample and instructive lessons on the Italian schools in the houses of our nobility and gentry. Mr. Walpole (*a*) scruples not to assert that ‘there are not a great many collections left in Italy more worth seeing than that at Houghton. In the preservation of the pictures it certainly excells most of them.’ It should be observed in commendation of the taste which our illustrious countrymen in general have showed, that they have preferred the greatness of design and composition in which the Italian masters are so well known to excell, before the gaudy Flemish colouring, ‘or the drudging mimicry of nature’s most uncomely coarcesses (*b*),” upon which the Dutch so much value themselves. To deny these their proper share of merit, or to refuse them a place

(*a*) *Ædes Walpolianæ*, Introduction.

(*b*) *Ibid.*

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in a collection, would be ridiculous ; but surely to set them in competition with Italian sublimity is much more so.

When the editor was in Holland, the great predilection of the Dutch for their own painters could not escape his observation ; scarce any thing being seen in their cabinets but the laboured productions of their own masters. In France, where he had the pleasure of surveying abundance of Italian pictures, and where the Orleans Collection alone would compensate the pains of any traveller ; he could not but often smile to see the tawdry productions of their own artists set upon a level, nay sometimes, with true French vanity, even jostling or thrusting aside the divine productions of the Italian Pencils. At this time he could scarcely help felicitating his own countrymen, upon their not having produced artists of sufficient eminence, to give them a pretence of burying a taste for real merit and greatness under national prejudice.

When

P R E F A C E.

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When this, however, is said in commendation of the predominant taste of the English, it is not to be understood, as if there were wanting among us sufficient specimens of either Dutch or Flemish schools; we only have them not in so great number or perfection as in Holland and Flanders.

Two articles which this book contains, may appear to many, as if they were out of the course of the work—the description of the Leasowes (*c*), and of Hagley Park. But whoever considers how much both these delightful spots are the objects of true taste, and how deservedly they are admired by every person of judgement, he cannot wonder that they should find a place in a work of this nature. Nor indeed can it be said with justice, that these scenes bear no relation to those works which are the principal subject of the following sheets—there is at least as much room for exercising the great arts of design and composition in laying out a garden as in executing a good

(*c*) See Mr. Shenstone's Works, Vol. II.

painting;

painting; Mr. Shenstone (*d*) tells us—
 ‘ he has sometimes thought that there was
 ‘ room for it to resemble an epick or drama-
 ‘ tick poem.’

It is to be lamented that the grounds which this gentleman laid out with so much genuine taste, have been much neglected, and in particular that the fine water has been well nigh ruined, since the death of Mr. Shenstone: but at the same time the public will be glad to be informed, that the present possessor is restoring all things to their former beauty; and it is hoped will not violate that chaste simplicity which renders the Leasowes a place so delightful to all persons of true taste.

No one can be more sensible of the imperfections of the following work than the editor himself: nor is he ashamed, or afraid of making this confession; since he

(*d*) Works, Vol. II. p. 128. Where are to be found some pretty loose thoughts on laying out of grounds.

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is very sensible, that no candid person will expect perfection from one man alone, in a work which could be compleated only by the united efforts of many : and had he called on the curious for their assistance, he fears that few would have been found, who had leisure, knowledge, and benevolence enough to lend a helping hand. However, if any such there be, who will condescend to communicate their collections to the editor by his bookseller; the favour shall be gratefully acknowledged, and they may contribute either to form another volume, or a new and more compleat edition, as shall be judged most expedient.

The editor cannot help concluding with a wish that the nobility and gentry would condescend to make their cabinets and collections as accessible to the curious as is consistent with their safety. The polite arts are rising in Britain, and call for the fostering hand of the rich and powerful: one certain way of advancing them, is to give
all

all possible opportunities to those who make them their study, to contemplate the works of the best masters, that they may not form a bad taste and a poor manner upon such productions as chance throws in their way. It ought to be acknowledged with gratitude, that many of the collections of the great, are ever open to the inspection of the curious; who have been even permitted by some in the most liberal manner to take copies of their paintings, and to make drawings from them; but at the same time it must be lamented that some cabinets are not accessible without difficulty and interest. It should be mentioned to the honour of the French nation, that their collections are come at, even by foreigners with great facility: in particular the royal pictures are not locked up in private apartments from the eye of the people, but are the pictures of the public.

To any one who is desirous of becoming acquainted with the principles of Painting without much labour, the editor would recommend

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commend *Count Algarotti's* elegant little treatise or *Essay on Painting*, written in the Italian Language, and lately translated into English.

1781	—	JOHN BARNARD, ESQ.
1782	—	DEVEDSEE HOUSE
1783	—	BLUNDELL
1784	—	CHASTWORTH
1785	—	CHISWICK
1786	—	DEVONSHIRE HOUSE
1787	—	DITCHLEY
1788	—	FOOT-S-CRAY PLACE
1789	—	HAGLEY PARK
1790	—	HAMPTON-COURT
1791	—	HOUPTON-WALK
1792	—	CHARLES JENNINGS, ESQ.
1793	—	KENSINGTON PALACE
1794	—	THE LEASOWES
1795	—	LONDON

CON-

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DESCRIP.

DESCRIPTION
OF
PAINTINGS, &c.

JOHN BARNARD Esq.*

A HOLY Family, by *Parmegiano*, well preserved, and the characters very fine.

A Crucifixion, by *Paul Veronese*, about 3 feet high: there is a fine group of figures at bottom, and the figures on the cross are remarkably well drawn.

Christ calling Zaccheus, and the angel appearing to St. John in the wilderness; both by *Paul Veronese*, in his finest manner, and highest colouring.

* In Berkley Square.

VOL. I.

B

A Praesepe,

A Praesepe, or Nativity, by *Jacomo Bassan*, the light comes from the child, and has a surprising effect, being in his highest colouring. These three last are upright, narrow pictures, oval at top, and were originally designed for some elegant little chapel.

Christ led to be crucified, by the same master. The colouring is the richest, and the expression is much finer than is often seen of *Bassan*.

Adam ploughing, and Eve spinning, by *Domenico Fetti*. This picture is finely coloured, and the character of Eve is prettier than can well be expressed. It was in the collection of Monsieur Biberon, at Paris; and Monsieur Crozat mentions it in his work, with two others of the same subject; one of which belongs to the king of France, and is in the Luxembourg palace.

A Holy Family, with a little St. John presenting a Cross, by *Guido*. This picture, which is but 15 inches high, may be truly said to be in his very finest manner. The characters of the Virgin and St. John are inexpressibly fine, and it is in the best preservation.

The Martyrdom of a Female Saint, by *Correggio*. This picture is much of the same size with the last; it is in his first manner, but visibly of his hand; the colouring and some of the

the characters are fine. The duke of Tallard had it out of the collection of Monsieur Crozat where it was always esteemed a true picture of *Correggio*.

A Holy Family, with a little St. John presenting a Dish of Fruit, by *Simone da Pesaro*, commonly called *Cantarini*, who was the best disciple of *Guido*. The figures are half length as big as life. True pictures of this master are very scarce in England, and this is one of his best, and in the highest preservation.

The Virgin, with the child in her lap, half length, as big as life, by *Vandyck*. The character of the Virgin is as sweet, and the colouring as fine as any thing of this master's painting.

A Holy Family, by the same master. This is the small picture, but the characters of the Virgin and child, and the sweetness and mellowness of the colouring are at least equal to the large one.

A Head of St. Peter, with a Fish in his hand, by *Spagnoletti*. The expression and force in this picture are extremely great.

Pharoah and his Host drowned in the Red Sea. About 5 feet wide, by *Valerio Castelli*. The character of Moses is very great, and the colouring throughout is remarkably fine.

The conversion of St. Paul, by *Luca Giordano*, with many figures and horsemen, about 6 feet wide. This is one of his best in the free and spirited style, for which he was most famous.

A battle by the same master. Not quite so large. The composition in this picture is better, and the figures seem more alive and in motion, than in almost any battle pieces to be met with.

Tobit burying the dead, by *Benedetto Castiglione*, in the style of Nicola Pouffin, which master (in his latter time) he particularly studied and imitated; and he succeeded therein so well, in this picture, both in the composition and drawing, that was not his name upon it, several of the best judges have declared, they should not only have taken it for a true picture of that master, but also for a very fine one of him.

A Landkip, by *Claude Lorraine*, near 4 feet wide, the subject is a warm evening; it is in the highest preservation, and in his very finest taste and manner of painting; the keeping, and that harmony and tenderness of tints, for which that master was so famous, are remarkably conspicuous in this picture, and the figures which are but few, are much better than one generally sees in his works.

A Praesepe, by *Pietro da Cortona*: the composition and the harmony of colours in this picture are very fine. The

The entombing of Christ, by *Frederico Barroc-
cio*; the dead body is rather disagreeable, but
some of the characters are very fine.

The adoration of the Magi, by *Rubens*; this
is only a sketch for a large picture, yet it is so
finished, that, at a proper distance, the charac-
ters are as expressive, and the colouring as rich
as in a finished picture.

St. Thomas putting his finger in the wound
in Christ's side, by *Michael Angelo Caravaggio*.
This is also a sketch, but the dignity in the
characters, and the fine large folds of drapery,
shew it to be the work of a great master. Mr.
Barnard has a print of this picture etched by the
master himself, which is extremely scarce.

The stoning of St. Stephen, by *Filippo Lauri*.
Though the figures in this picture are rather
larger than those which are in his very best
manner, yet they are finely drawn, and the
gaiety and beauty of the colouring, together
with the fine keeping observed in the distant
figures, make it a very pleasing and fine pic-
ture.

Christ's Agony in the Garden, by the same
master. The figures in this are smaller than in
the preceding; and the fine characters, and
correctness of drawing of the figures, joined to
the beautiful colouring, have always made this
picture,

picture, though a very small one, esteemed by the greatest judges as one of his best.

The same subject in a round about a foot diameter, by *Carlo Maratti*. The angels heads are fine, and the colouring pleasing.

A Holy Family, by the same master, about 1 foot 7 inches high. This is painted in his best manner, and finest colouring.

A Silence, by *Nicola Pouffin*. The subject a Landskip, the evening, in which a little boy is running away with a Satyr's musical instrument as he lies asleep; other figures are lying and leaning in an exposed manner. Though this picture is only about 17 inches wide, and the figures but small, yet they are as genteel, and as correctly drawn as in any of his finest pictures.

The Woman taken in Adultery, by *Sebastian Ricci*. The greatness of the design, the dignity and propriety of the characters, particularly the woman, and the harmony of the colours, shew him to be (though a modern master) equal to most of the greatest that went before him.

Two Misers counting and setting down their money; the same subject, but with some variations, as that at Windsor, by *Quintin Matsys*, of Antwerp, who repeated this picture several times.

An old man's head with a ruff, by *Rembrandt*. It is thought to be the portrait of Ephraim

Bonus

Bonus the physician, as it bears a great resemblance to the print of him engraved by *Rembrandt* himself; but in the picture he is much older. The light and shade in this picture is extremely fine.

A fine Landskip, with Tobit and the Angel, near 3 feet wide; by the same master. The effect of colours in this picture is surprising.

A Magdalen's head, by *Guido*.

An historical subject, a Woman and three Children, &c. by *Solimene*. This is better coloured, and more finished, than one generally sees of this master.

Angels holding a mitre over St. Ambrose. A finished sketch for a large picture, by the same master. The character of St. Ambrose is very fine, and the draperies are in a great style of painting.

Susannah and the Elder, by *Le Moine*. The colouring of the woman who is near naked, is very fine, and the composition and the landskip are very agreeable.

A little Boy and Girl naked in a landskip of a garden, by *Albano*, in his richest colouring.

A battle by *Bourgognone*, about 2 feet wide; this is clearer and better coloured than most of his pictures are.

Two Landskips, by *Gaspar Pouffin*, about 2 feet 2 inches wide each. They are in his finest green manner, and extremely well preserved.

Another Landskip, by the same master. A little larger, but upright, and also in his richest and best manner.

A Landskip with rocks, and a man lying reading, by *Salvator Rosa*; about 2 feet 2 inches wide.

A Landskip, with its companion, by *Bartolomeo*, a disciple of the above master. The figures and water in this picture are remarkably fine.

A Landskip, a warm evening, about the same size, by *Jean Affelen*, commonly called *Crabacci*, with cattle in the water, by *Berchem*, in his finest manner.

A Landskip, with cattle and figures, by *Cuyp*. Its companion, the sun-shine, for which this master is so famous, is particularly fine in this picture.

Venus and Adonis, with Cupids; by *Van Baelen*, in a landskip about the same size as the above, by *Velvet Brueghel*, who has introduced dogs, &c. painted with the utmost life and spirit. This is as fine a coloured picture as can possibly be met with.

A Land-

B A R N A R D.

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A Landskip, about the same size, with a flock of Sheep, &c. by *Francesco Mille*. The composition is fine, and this is one of his richest pictures.

A Piece of Ruins, by *Viviano*; about the same size.

A Piece of Ruins by *Ghisolfi*, with a man sitting by the side of the Tiber.

A Sea Calm, with English Yachts, by *Vande Velde*. The keeping, the figures, and the water are uncommonly fine in this picture.

A Canal with Boats on it, and a Bridge at the end, with buildings on each side, by *Canaletti*. This picture for the fineness of the water, and the justness of the perspective, is allowed to be one of the very finest of this master.

A Landskip with Figures Fishing, &c. by *Zuccharelli*; about 2 feet 9 inches wide. This picture, from the fineness of the figures, and the uncommon richness of the colouring, has been always deemed at least equal to any thing this great master ever painted.

A Holy Family, with a little St. John sitting on a Lamb, by *Scarcellini de Ferrara*, after a design of *Augustine Caracci*; it is a small picture, but the characters and colouring are remarkably sweet in it.

A very

A very masterly Sketch of the Miraculous Cross of St. Antonio de Padua, by *Seb. Ricci*. This, at a little distance, has all the effect of a finished picture.

Christ and the two Disciples at Emaus, by *Elzheimer*. The story is finely told, and there is great expression in the figures. This picture is a curiosity not only from the scarceness of the works of this master, but there are in it two different candle-lights, and a moon light, which have an uncommon and yet pleasing effect.

The Virgin supporting a Dead Christ, by *Lubin Baugin*, called in France *Le Petit Guide*, from his happy manner of imitating the stile of that great master of which this little picture, among others, is a proof.

A Sea monster swimming away with a woman, by *Albert Durer*, who has engraved a print of the same subject. This is extremely well preserved, and there is a much better keeping observed in it than is usual in pictures of that age.

A Camelion with a thistle and flies most exquisitely painted after the life, by *Van Aelst*.

A Group of various Flowers, with insects in a glass of water, by a master who has marked the Picture with **AB** This in point of finishing is perhaps carried as high as art, colours, and the finest pointed pencils can possibly arrive.

A man

A man sitting smoking, and other back figures, by *David Teniers*. This is in his finest stile, both for colouring and expression.

Two men with a little dog going to enter a cottage, a smaller picture, by the same master.

There are other smaller pictures good in their kind, such as the Virgin and child, by *Rottenhammer*, highly finished and coloured.

The same subject, the school of Carracci, if not of him.

The Virgin and Child with a Bird and a little St. John, by *Sebastian Bourdon*, richer coloured than common of this master.

A Holy Family and St. Catherine, by *Schidoni*.

An Angel drawing an arrow from the side of St. Sebastian, finely coloured, by *Gerard Seghers*.

Alpheus and Arethusa, Glaucus and Scylla, by *Fillipo Lauri*, in his best manner.

A Ship on fire, by *Vandevelde*, the effect surprisingly fine.

A Landskip, by *Wynants*, highly finished.

The same gentleman has also a collection of about 12,000 prints by the most celebrated masters, in the highest preservation, and of the finest impressions: they are contained in about 50 volumes, besides above 60 volumes in sculpture and architecture.

BELVEDERE,

BELVEDERE HOUSE,

Belonging to *Sir Samson Gideon*, is situated on the brow of a hill near Erith in Kent.

The collection of pictures in this house, though not numerous, is very valuable; the pieces being originals by the greatest masters, and some of them very capital.

In the Long Parlour.

View of Venice ——— *Canaletti.*

Ditto, with the Døge marrying the Sea. Dit.

Time bringing Truth to light. A sketch.

Rubens.

The Alchymist ——— *Teniers.*

Portrait of Sr. George Gage *Holbein.*

A Landskip ——— *G. Poussin.*

Battle of the Amazons *Rottenhammer.*

The unjust Steward *Quintin Matsys.*

In the Lobby.

Noah's Ark ——— *Velvet Brughel.*

St. Catherine ——— *Leonardo da Vinci.*

Van Trump ——— *Francis Hals.*

Vulcan.

BELVEDERE.

13

Vulcan, or the Element of Fire *Bassan.*

A Picture of Horses, its companion *Wouverman.*

Two Infides of Churches *De Neef.*

A Dutch Woman and her three Children
Sir Ant. More.

Rembrandt painting an old Woman *Himself.*

A Courtezan and her Gallant *Giorgione.*

The Golden Age *Velvet Brughel.*

Snyders, with his Wife and Children *Rubens.*

Rebecca bringing Presents to Laban *De la Hyre.*

Boors at Cards — *Teniers.*

The Element of Earth *Jac. Bassan.*

Marriage in Canaa of Galilee *P. Veronese.*

Two Landskips *G. Poussin.*

The Genealogy of Christ *Albert Durer.*

Beggar Boys at Cards *Salvator Rosa.*

Herod consulting the Wise Men *Rembrandt.*

Marriage of St. Catherine *Old Palma.*

Two fine bas relievos in brass, one Bacchus
and Ariadne, the other Ceres teaching Tripto-
lemus the use of the Plough *Soldani.*

In

In the Saloon.

The Conception, painted for an Altar-piece
Murillo.

The Flight into Egypt, its Companion *Ditto.*
Vulcan, Venus, Cupid, and sundry Figures,
an emblematic Subject *Tintoret.*

Mars and Venus *P. Veronese.*

Christ among the Doctors *L. Giordano.*

Duke of Buckingham's three Children, and a
Son of Rubens *Himself.*

A Landskip *Claude.*

Leopold's Gallery *Teniers.*

Tenier's own Gallery, its Companion *Ditto.*

B L E N H E I M,

The Seat of his Grace the *Duke of Marlborough*, is situated a little to the West of Woodstock, about seven miles and a half from Oxford.

From the town we enter the park, through a spacious portal of the Corinthian order; from whence a noble prospect is opened to the palace,
the

BL E N H E I M.

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the bridge, the lake with its valley, and other beautiful scenes of the park. The house in particular, which we survey from this point obliquely, is no where viewed to greater advantage.

The front of the palace, which is extended to the length of 348 feet from wing to wing, was built by Sir John Vanbrugh. On the pediment of the South front is a noble busto, larger than life, of Louis XIV. taken from the citadel of Tournay.

We enter the palace on the East, through a portal built in the stile of Martial Architecture, which leads us into a quadrangle chiefly consisting of arcades and offices. From hence we pass into the grand area.

In the center of the front, a superb portico, elevated on massy columns, admits us to

The Hall.

This magnificent room runs the height of the house, and is of a proportionable breadth. It is supported by Corinthian pillars. The ceiling is adorned with an allegorical piece, painted by Sir *James Thornhill*, representing the Duke of Marlborough crowned by Victory, who points to a plan of the Battle of Blenheim. In the recesses between the pillars, are placed some admirable casts

casts from the antique statues, of the Roman Slave, the Venus of Medicis, the Athletæ, and Saltator. Over these is a series of paintings called the Loves of the Gods, a present to the old duke from the king of Sardinia. These pieces are, perhaps, falsely ascribed to *Titian*: However, they contain some masterly strokes, both of design and expression, and were probably from sketches of *Titian*; at least they came from the Venetian School. In the arcades, on the right and left, is a fine arrangement of marble termini.

Over the door that leads into the saloon, is a bust of the Great Duke of Marlborough, with a Latin inscription. But as strangers are usually conducted from the Hall into the apartments on the left, we shall pursue the same method.

1st Apartment.

The Hangings begin a suit of tapestry, representing the Victories and Atchievements of Alexander.

The particular Subjects are,

- 1 Alexander entering Darius's Tent.
- 2 His conversation with the Magi and Diogenes.

The

B L E N H E I M.

The Pictures are,

1. St. Austin when young; by *Titian*.
2. Pope Gregory, by Ditto.
3. The Woman taken in adultery, by *Rembrandt*.
4. Mary of Medicis, by *Rubens*.

2d Apartment.

Here are some pieces of beautiful Tapestry:
The subjects from classical Allegory,

The Pictures are,

- 1 The Holy Family, by *Rubens*.
- 2 St. Jerom, by *Tintoret*.
- 3 The late Duke at full length, by *Vanloo*.

3d Apartment.

Alexander's History is here resumed in the Tapestry. The subjects are the Battle of Arbela, and the defeat of Porus.

The Pictures.

Rubens's Family, by himself.

VOL. I.

C

The

The Dutcheſs of Portſmouth, and Mrs. Ellen Gwyn, by *Vandyke*.

Lord Strafford dictating to his Secretary, by Ditto. This laſt is perhaps one of *Vandyke's* principal Portrait-pieces. The earneſtneſs of the Speaker, and the attention of his Amanuenſis, heighten each other in the moſt expreſſive manner. The Marquiſs of Rockingham has another greatly ſuperior to this.

4th Apartment.

The Suite of Alexander's Battlēs, all which are from Le Brun, is here cloſed with,

- 1 Alexander's Paſſage of the Granicus.
- 2 His entry into Babylon.

The Pictures.

- 1 Rubens's Wife, by *Rubens*.
- 2 Catherine de Medicis, by the ſame.
- 3 Mary Queen of Scots, by *Vandyke*.

Some ſuppoſe the laſt to be a Copy. It has not much of *Vandyke's* ſtrong manner. Probably it has been damaged by being unſkilfully cleaned.

5th Apartment.

5th Apartment.

The particular and most remarkable Pieces are,

- | | |
|--|-----------|
| 1 A Holy Family. | } Rubens. |
| 2 The Offering of the Magi. | |
| 3 Angel directing Lot out of So- | |
| dom. | |
| 4 The Flight into Egypt. | } |
| 5 An unfinished Piece. | |
| 6 A Madona, by <i>Carlo Maratti</i> . | |
| 7 Mary Magdalen, by <i>Carlo Dolci</i> . | |
| 8 Two Madona's, in different attitudes, by <i>Titian</i> . | |
| 9 Herod's Cruelties, by <i>Paul Veronese</i> . | |
| 10 Queen Esther, by <i>Dittó</i> . | |
| 11 A Head, by <i>Rubens</i> . | |
| 12 Ditto, by <i>Hans Holbein</i> . | |
| 13 Passage of the Red Sea, by <i>old Franks</i> . | |
| 14 Destruction of Troy, by <i>Brybl</i> . | |
| 15 A Holy Family, by <i>Caracci</i> . | |

To which we may add, four small Pieces, and a Dutch Piece, by *Teniers*; and two small Pieces, by *Philippe Lauri*. With several other

small Pieces; in particular, a Portrait of Paracelsus; a Piece of Architecture; a Battle Piece; an Assembly of the Gods, &c.

6th Apartment.

The Tapestry of the Duke's Battles is here begun, which are introduced by a most lively representation of a Suttling Booth, Foragers, a Battle, and a Siege.

The Pictures.

1 Christ receiving the Children, by a Scholar of *Rubens*.

2 Lord Sunderland, by Sir *Godfrey Kneller*.

3 Dobson, an English Painter, in the Reign of King James I. with his Family, by himself. This last is an admirable Piece, in the old correct Manner.

7th Apartment.

The Tapestry represents the Battles of Wynendale, Bouchain, and Oudenarde, with the Siege of Donawert.

The

The Pictures.

- 1 Jupiter and Europa, by *Paul Veronese*.
- 2 Lady Sunderland, by *Sir Godfrey Kneller*.
- 3 Beasts, &c. by *Bassan*.

8th Apartment.

- 1 The Three Graces cloathed, by *Rubens*.
 - 2 Venus and Adonis, *Ditto*.
 - 3 Silenus ægle, and Satyrs, &c. *Ditto*.
 - 4 The Roman Charity, *Ditto*.
 - 5 The Egyptian Fortune-Tellers, by *M. Angelo Carravaggio*.
 - 6 A Battle Piece, by *Bourgognone*.
 - 7 Another, by *Ditto*.
- With six Landskips, by *Wootton*.

The Saloon.

The Walls are adorned with Paintings of the different Habits, and Modes of Dress of all Nations. In one of the compartments the Painter, *La Guerre*, has taken an opportunity of introducing himself.

The Ceiling, which is executed by the same hand, is an Allegorical Piece, representing

Peace stopping the Duke in his Career, and Time admonishing him of the rapidity of his own Flight.

9th Apartment.

The Tapestry of the Dukes Battles is here continued with the Battles of Blenheim, Malplaquet, and the Siege of Lisle.

Paintings.

- 1 A Hunting Piece, by *Schneider*.
- 2 Another Hunting Piece, *Ditto*.
- 3 A Dutch Piece, Painter's name unknown.

10th Apartment.

The March to, and the Siege of, Bouchain, in the Tapestry here, compleat the suite of the Dukes Battles.

The Pictures.

- 1 Isaac blessing Jacob, by *Rembrandt*.
- 2 The Old Duke, by *Sir Godfrey Kneller*.
- 3 A Fruit Piece, by *Michael Angelo*.

11th Apartment.

11th Apartment.

- 1 A Piece of Still Life, by *Maltese*.
- 2 A Ditto, by *Ditto*.
- 3 The late Dutchess, by Sir *Godfrey Kneller*.

The Apartments hitherto described, compleat the East and South Fronts of the Palace, and we now turn on the right Hand.

The Library:

From a series of smaller, though magnificent Apartments, we are suddenly struck at entering this Superb Room, which is 180 feet in length, and proportionably broad and lofty. The Doric Pilasters of Marble, with the complete columns of the same, which support a rich Entablature, the Window-Frames, the surrounding Basement of Black Marble, and the Stuccoed compartments of the Vaulted Cieling, are in the highest taste, both in design and finishing. It was originally intended as a Gallery for Paintings; but the late justly lamented Duke has added utility to elegance, having furnished it with the noble collection of Books, made by Lord Sunderland his Graces Father. Their number is said to amount to 24000

Volumes, which have been allowed to be worth 30,000 l. and we may venture to pronounce them, the best private collection in England. They are kept under gilt-wire lattices. On the tops of the Cases is a series of Bronzes. That no assistance to learning might be wanting, the late Duke placed here a fine Orrery and Planetarium.

At the upper end of the Room is a highly finished Statue of Queen Anne, by *Rysbrack*, with this Inscription.

To the Memory of Queen Anne,
Under whose Auspices
John Duke of Marlborough
Conquered;
And to whose Munificence
He and his Posterity,
With Gratitude,
Owe the Possession of Blenheim
A. D. 1726.

Over the book-cases are the following Paintings.

- 1 Cartoons, copied by *Le Blond*.
- 2 Lot and his Daughters, by *Rubens*.
- 3 A Crucifixion, by *Vandyke*.
- 4 A Dutch Piece, by *Bassan*.
- 5 A Landkip, by *Claude Lorraine*.

6 A View

6 A View of Antwerp, by *Vanderboot*.

Before we leave this attic Gallery, I cannot but direct the Spectator to it's Bow-windows, from whence we have a delightful Prospect of the declivity descending to the river, and the gradual ascent of the venerable groves which cover the corresponding hills. We have now gone through the whole body of the House.

The Chapel.

This is one of the Wings, in which is a superb Monument to the memory of the old Duke and Dutcheſs, by *Ryſbrack*. They are represented with their two Sons who died young, as supported by Fame and History. Beneath in a Baſſo-relievo, is the taking of Marshal Tallard.

In the Park originally stood a royal Palace, where King Etheldred called a Parliament. Alfred is reported to have translated Boetius de Consolatione Philosophiæ while resident here. Henry I. enclosed the Park with a wall, the greater part of which is now remaining. His successor Henry II. principally resided at this Seat, and erected in the Park a House, encompassed with a labyrinth of an extraordinary contrivance, for the habitation of his Concubine

bine Fair Rosamond. This romantic retreat; commonly stiled Fair Rosamond's Bower, was situated in the Valley, to the north-west of the bridge, near a remarkable Bath, or Spring, called at present Rosamond's Well.

The Park and manner of Woodstock, with other appertenances, were granted with concurrence of Parliament, by Queen Anne, in the 4th year of her reign, to John D. of Marlborough, and his heirs, in recompence of the many illustrious Victories obtained under his command against the French and Bavarian Armies, particularly at Blenheim. The grant of the Crown, and the Services of the Duke are fully specified on the pedestal of a stately column, 130 feet in height, on the top of which is a statue of the Duke, situated in the grand avenue.

On one side is the following Inscription, supposed to be written by the late Lord Bolingbroke.

The Castle of BLENHEIM was founded by Q. Anne,
 In the Fourth Year of her Reign,
 In the Year of the Christian Æra 1705.
 A Monument designed to perpetuate the Memory of the
 Signal Victory
 Obtained over the French and Bavarians,
 Near the Village of BLENHEIM,
 On the Banks of the Danube,
 By JOHN, DUKE of MARLBOROUGH,
 The

The Hero, not only of this Nation, but of this Age;
 Whose Glory was equal in the Council and in the Field;
 Who by Wisdom, Justice, Candour, and Address,
 Reconciled various, and even opposite, Interests;
 Acquired an Influence

Which no Rank, no Authority can give,
 Nor any Force, but that of superior Virtue:
 Became the fixed important Centre,
 Which united in one common Cause,

The principal States of Europe;
 Who by military Knowledge and irresistible Valour,
 In a long Series of uninterrupted Triumphs,
 Broke the Power of France,
 When raised the highest, when exerted the most;
 Rescued the Empire from Desolation;
 Asserted and confirm'd the Liberties of EUROPE.

The House itself was finished at the public
 expence, but the Bridge, the Column just
 mentioned, and the Portal contiguous to the
 Town, were erected at the charge of the late
 Dutchess Dowager of Marlborough.

It will not be impertinent to observe, that
 Geoffrey Chaucer, the father of English Poetry,
 was born and lived in a house, the ruins of
 which were lately remaining just without the
 park wall towards the town.

The

The Noble PALACE of
CHATSWORTH,

Belonging to his Grace the Duke of Devon-
shire,

Has very little in it that can attract the eye of the Connoisseur. The grandeur however with which it is fitted up, the magnificence of the marble portals, and the great quantity of rich carving, by the famous *Gibbons*, are all very striking.

The Pictures are few in number and indifferent,

Some of them are,

Christ in the Garden, by *Gennari*.

Judith, by *Guido*. Much damaged.

Cupid, by *Correggio*.

Venus and Cupids, by *Gennari*.

Several Portraits, by *Vandyke*, &c.

Among

Among the rest,

The first Earl of Devonshire in his robes, ascribed to *Mytens*. Mr. Walpole thinks it to be of *Paul Vansomer*; and says it is equal to the pencil of Vandyke, and one of the finest single figures he has seen.

A sleeping Cupid, by *Gennari*.

The Flight into Egypt, from the School of Caracci.

A Salvator Rosa.

An original drawing; by *Hans Holbein*, of the two Kings Henry VII. and VIII. as large as life; it is in black chalk and heightened. The architecture is rich, and parts of the picture are in a good stile.

A particular Picture, said to be General Monke, his Child, and his Mistress. The man in armour undoubtedly resembles Monke, but the whole piece has the air of a Holy Family, by *Dobson*.

CHISWICK

C H I S W I C K

IS remarkable for an elegant house built by the late Earl of *Burlington*, and now belonging to his Grace the Duke of *Devonshire*. The ascent to the house is by a noble flight of steps, on one side of which is the Statue of *Palladio*, and on the other that of *Inigo Jones*. The Portico is supported by six fluted columns of the Corinthian order, with an elegant pediment, and a rich cornice, frieze, and architrave. The octagonal Saloon finishing at top in a dome through which it is enlightened, is very elegant. Though the other front towards the garden is plainer, yet it is in a very bold, noble, and masterly stile, and has at the same time a pleasing simplicity, as hath also the side front towards the Serpentine River, which is different from the two others. In the inside the ceilings are richly gilt and painted, and the rooms adorned with some of the best pictures in Europe.

From the back of the house you enter a lawn planted with clumps of Evergreens, between which are two rows of large stone Vases. At the ends next the house are two Wolves in stone, by *Scheemaker*; at the farther end are two large lions,

tions, and the view is terminated by three fine antique statues dug up in Adrian's garden at Rome, with stone seats between them. On the right of the Serpentine River is a building that is the exact model of the Portico of the Church in Covent Garden.

Pictures, &c. in the House.

In the Portico.

Augustus, a busto.

Salaon.

Lord Burlington and three of his sisters, Elizabeth, Juliana, and Jane ; by Sir Godfrey Kneller.

Rape of Proserpine — Sconians.

Anne of Austria — Frederick Elde.

Morocco Ambassador in the reign of Char. II. Figure by Sir Godfrey Kneller ; back ground and horse by Wyke.

King Charles, his Queen, and two children. Vandyke.

Judgment of Paris Cav. Daniele.

Lewis XIII. — Fred. Elde.

Apollo and Daphne Cav. Daniele.
Bustos.

Busts:

Antinous.—Lucius Antinous.—A Bacchanalian.—Socrates.—Faustina.—Britannicus.—Plautilla.—Antoninus.—Apollo.—Bust unknown.—Domitian.—Adrian.

Red Velvet Room.

Madonna della Rosa	<i>Domenicbino.</i>
Noah sacrificing	<i>Carlo Maratti.</i>
Painting and Designing	<i>Guido Rheni.</i>
The Holy Family	<i>Carlo Maratti.</i>
King Charles I.	<i>Cornelius Jonsen.</i>
Pope Innocent IX.	<i>Diego Velasques.</i>
St. Gregorio	———— <i>Cavidoni.</i>
Pope Clement IX.	<i>Carlo Maratti.</i>
The Holy Family	<i>Giacinto Brandi.</i>
The Holy Family	<i>Salviati.</i>
Duchess of Somersset	<i>Vandyke.</i>
Bacchus and Ariadne	<i>Sebastiano Ricci.</i>
A Woman	<i>School of Rubens.</i>
Three Statues, Chiaro oscuro	<i>Nic. Poussin.</i>
	A Man,

A Man	<i>School of Rubens.</i>
Venus and Cupid	<i>Seb. Ricci.</i>
St. John in the Wilderness	<i>Franc. Mola.</i>
A Portrait	<i>Langians</i>
First Countess of Burlington	<i>Vandyke.</i>
Cardinal Baronius	<i>Frederico Barocci.</i>
A Portrait	<i>Rembrandt.</i>
Mr. Killigrew	<i>Vandyke.</i>
First Earl of Burlington	<i>Vandyke.</i>
Salmacis and Hermaphroditus	<i>Francisco Albano.</i>
The Holy Family	<i>Andrea del Sarto.</i>
Mary Queen of Scotland	<i>Fred. Zuccherò.</i>
The Holy Family	<i>Pietro da Cortona.</i>
The Procession of the Doge's	<i>Paolo Veronese.</i>

Bronzes.

A Young Hercules.	
Three Pictures of incense Lamps	<i>Benvenuto Cellini.</i>

Blue Velvet Room.

A Chymist's Shop	<i>David Teniers.</i>
A Landskip and Figures	<i>Franc. Mola.</i>
VOL. I.	D A Landskip

A Landskip and Figures	<i>Gaspar Poussin.</i>
A Magdalen's Head	<i>Guido Rheni.</i>
A Landskip with Figures hawking	<i>Wouvermans.</i>
A March	<i>Bourgognone.</i>
The Passage of the Red Sea	<i>Ditto.</i>
The Jesuits Church at Antwerp	<i>Gerringh.</i>
A Landskip and Figures	<i>Bott.</i>
A Landskip	<i>Gaspar Poussin.</i>
A Landskip	<i>Ditto.</i>
A Landskip with Horsemen	<i>Vander Meulen.</i>
A Landskip	<i>Bott.</i>
Lord Sandwich in a round	<i>Sir Peter Lely.</i>
A Woman Frying Fritters	<i>Schalcken.</i>
The Holy Family	<i>Carlo Maratti.</i>
A Tent	<i>Wouvermans.</i>
A Landskip with Fishermen	<i>Phill. Laura.</i>
The Flight into Egypt	<i>Nicolo Poussin.</i>
A Ferry Boat and Cattle	<i>Bercham.</i>
A Woman Feeding Children	<i>Schalcken.</i>
The Holy Family	<i>Andrea Sacchi.</i>
Ditto	<i>Camillo Procacini.</i>
Inigo Jones in a round	<i>Dobson.</i>
	<i>Red</i>

Red Closet next the Blue Room.

Lot and his two Daughters	<i>Rottenhammer.</i>
A Landskip and Ruins <i>Viviano.</i> The Figures	
by	<i>Michel Angelo.</i>
Jupiter and Io	<i>Francesco Imperiali.</i>
Spanish Lady	<i>D. Velasques.</i>
Fishermen	<i>Rubens.</i>
The Presentation	<i>Giuseppe Chiari.</i>
A Man hawking	<i>Inigo Jones.</i>
A Sea Port	<i>Marco Ricci.</i>
A Landskip	<i>Velvet Brughel.</i>
A Flora	<i>Francisco Albano.</i>
Temptation of St. Antony	<i>Annibal Carracci.</i>
A Landskip	<i>Patel.</i>
Lady Dorothy Boyle,	<i>Lady Burlington.</i>
A Landskip	<i>Velvet Brughel.</i>
The Holy Family	<i>Sebastian Bourdon.</i>
The inside of a Church	<i>Perino del Vaga.</i>
A Sea Piece	<i>Vandevelde,</i>
A Landskip	<i>Marco Ricci.</i>
Christ in a Garden.	

The Holy Family	<i>Schidoni.</i>
Crucifixion of a Saint	<i>Seb. Bourdon.</i>
A Landskip	<i>Rysdal.</i>
The Holy Family	<i>Denis Cabert.</i>
The Samaritan Woman	<i>Paolo Veronese.</i>
Boy's head	<i>Holbein.</i>
Cleopatra	<i>Leonardo da Vinci.</i>
Landskip	<i>Swanevelt.</i>
The Holy Family	<i>Passari.</i>
Earl of Essex	
Portrait	<i>Fran. Hals.</i>
Inside of a Church	<i>Vandyke.</i>
Landskip	<i>Gaspar Poussin.</i>
Man and Vases	<i>Benedetto Castiglione.</i>
Landskip	<i>Francisque Meli.</i>

Green Velvet Room.

Mars and Venus	<i>Albano.</i>
Acis and Galatea	<i>Luca Giordano.</i>
Constantine's Arch	<i>Gio. Paolo Panini.</i>
Romulus and Remus	<i>Pietro da Cartona.</i>
Woman bathing	<i>Rousséau.</i>
	<i>Mr.</i>

Mr. Rogers	<i>Vandyke.</i>
Our Saviour in the Garden	<i>Guercino.</i>
A Man half length with a Dog	<i>Dobson.</i>
Rembrandt in his painting room	<i>Garrard Dow.</i>
Ruins	<i>Viviano.</i>
View of Florence	<i>Gasparo degli Occhiale.</i>
Diana and Endymion	<i>Sebastiano Ricci.</i>
Flowers by Baptiste : the Boy	<i>Seb. Ricci.</i>
Ponte Rotto	<i>Gasparo degli Occhiale.</i>
The Holy Family	<i>Francisco Mola.</i>
Landskip	<i>Mons. Verton.</i>
Buildings	<i>Roussseau.</i>
Magdalen	<i>Curlo Maratti from Guido.</i>
Man half Length	<i>Rembrandt.</i>
Madona and St. Catherine	<i>Pietro da Cortona.</i>
The Jews scourging our Saviour	<i>Giacomo Bassan.</i>
Piazza del Popolo	<i>Gasparo degli Occhiale.</i>
Landskip with Fishermen	<i>Salvator Rosa.</i>
Belisarius	<i>Vandyke.</i>
Earl of Pembroke and his Sister	<i>Vandyke.</i>

Bed-Chamber.

Earl of Cumberland in a round.

Mr. Pope in a round

Kent.

Lady Burlington in a round

Aikman.

Gallery.

Susanna and the Elders

P. Veronese.

* * * *

Bassan.

* * * *

Ditto.

Landscapes

Ditto

Ditto

Middle of the Ceiling

Paolo Veronese.

Two Statues

Guelphi.

Two Ditto

Scheemaker.

Two little Heads

Guelphi.

Two porphyry Vases; from Rome.

Closet within the Bed-chamber.

Lord Clifford and his Family, painted in 1444,
by *John Van Eyk*, called *John of Bruges*. It
was an old altar table.

A Woman

A Woman in a Hat	<i>Blomaert.</i>
Lady Dorothy Boyle, in crayons.	<i>Lady Burlington.</i>
Henry IV. of France	<i>Mosaick.</i>
A Head, a sketch	<i>Vandyke.</i>
Ditto,	<i>Ditto.</i>
Flowers upon Glafs	<i>Baptiste.</i>
A Woman selling Fish and Herbs	
Hagar and the Angel	
A Boy's Head	
A Man's Head	
A Woman combing her Head	
A Satyr whipping a Woman	
A Head	<i>Holbein.</i>
A Venus sleeping	
Dutch Figures	
A Man reading	
The Ascension	<i>Albano.</i>

The New Dining-Room.

Twelfth Night	<i>Jordans.</i>
The finding of Moses	<i>Seb. Ricci.</i>
D 4	<i>Jephtha</i>

Jephtha	<i>Seb. Ricci.</i>
Good Samaritan	<i>Giacomo Bassan.</i>
A Flower Piece	<i>Baptiste.</i>
Ditto	<i>Ditto.</i>
Ditto	<i>Ditto.</i>
A Portrait	<i>Rubens.</i>
Ditto, unknown	
Buildings and Cattle	<i>Wenix.</i>
First Lady Halifax	<i>Sir Peter Lely.</i>
The Marriage of Cupid, &c.	<i>Andrea Schiavone.</i>
A Landscape	<i>Gio. Francisco Bolognese.</i>
Mars and Venus	<i>Le Fevre.</i>
A Landscape	<i>Gio. Francesco Bolognese.</i>
A Madona	<i>Parmegiano.</i>
Woman taken in Adultery	<i>Alessandro Veronese.</i>
Liberality and Modesty, after Guido.	

DEVON-

DEVONSHIRE HOUSE,

In PICCADILLY.

THE collection of pictures with which this house is adorned, is surpassed by very few either at home or abroad. The following is an exact list.

In the great with-drawing Room.

Moses and the Burning Bush	<i>Jac. Bassan.</i>
Landscape	<i>Claude Lorrain.</i>
An Historical Subject	<i>Paul Veronese.</i>
Moses in the Bull-rushes	<i>Van Dyck.</i>
Wife Mens Offerings	<i>P. Veronese.</i>
Archbishop of Spoletto	<i>Tintoret.</i>
Cleopatra	<i>Luca Giordano.</i>
Family Piece	<i>Dobson.</i>
Arthur Godwin	<i>Van dyck.</i>
A Lady, its companion	<i>Ditto.</i>
	<i>Diana</i>

42 DEVONSHIRE HOUSE.

Diana and Acteon, figures	<i>C. Marat.</i>
Landscape	<i>G. Poussin.</i>
Joseph and his Mistress	<i>Carlo Cignani.</i>
Solomon and the Queen of Sheba	<i>Le Sueur.</i>
Landscape, St. John in the Wilderness	<i>Titian.</i>
Sine Baccho & Cerere friget Venus	<i>Albano.</i>
Two Portraits—Ld Falkland and Col. Cavendish	<i>Vandyke.</i>
A drunken Conversation	<i>M. Angelo Caravaggio.</i>
Susannah and the Elders	<i>Annib. Caracci.</i>
Jacob's Ladder	<i>Salvator Rosa.</i>
A Holy Family	<i>Titian.</i>

In the second Drawing-Room.

A Holy Family, with Boys	<i>N. Poussin.</i>
Christ and the Woman of Samaria	<i>F. Mola.</i>
An old Man in a Turkish Dress	<i>Rembrandt.</i>
A Ruin	<i>N. Poussin.</i>
An emblematic Picture	<i>Andrea Sacchi.</i>
Venus and Cupid	<i>L. Giordano.</i>
A Portrait	<i>Tintoret.</i>
Portrait of an Abbess, over the Door	<i>Vandyke,</i> <i>Angel</i>

DEVONSHIRE HOUSE. 43

Angel and Tobit	<i>C. Marat.</i>
Holy Family	<i>A. del Sarto.</i>
Death of St. Peter, over the chimney	<i>Donato Creti.</i>
A Piece of Ruins	<i>Viviano.</i>
A Portrait	<i>Titian.</i>
Two round Landscapes	<i>G. Poussin.</i>
A Woman and Child, Portraits	<i>Vandyke.</i>
Head of a Saint	<i>L. Giordano.</i>
Adam and Eve	<i>Dominichino.</i>
A Woman Saint taken up to Heaven	<i>Lanfranc.</i>
Two circular Landscapes	<i>G. Poussin.</i>
Andromeda	<i>Guido.</i>
Head of a Saint	<i>M. Angelo Caravaggio.</i>
Et in Arcadio Ego	<i>N. Poussin.</i>

In the third Drawing-Room.

A Beggar Boy with a Bird's Nest	<i>Amoroso.</i>
Two Portraits, one of <i>Titian</i> , the other <i>Carlo Cignani</i> , by himself.	
Samson and Dalilah	<i>Tintoret.</i>
Two Landscapes	<i>F. Mola.</i>
	Holy

44 DEVONSHIRE HOUSE.

Holy Family	<i>C. Marat.</i>
Landscape	<i>G. Poussin.</i>
Perspective View	<i>Viviano.</i>
Holy Family	<i>Guercino.</i>
Whole Length of Philip of Spain	<i>Titian.</i>
Whole Length	<i>Tintoret.</i>
Holy Family, over the chimney.	<i>Rubens.</i>
Two Battle Pieces	<i>Bourgoynne.</i>
Virgin and Child	<i>Cantarini.</i>
Jacob wrestling with the Angel	<i>S. Rosa.</i>
David and Goliath, its companion -	<i>Ditte.</i>
Landscape	<i>P. da Cortona.</i>
Moses rescues the Priest of Midian's Daughters from the fury of the Shepherds	<i>Ciro Ferri.</i>
An Assumption	<i>L. Giordano.</i>
Girl feeding Chickens	<i>Amoroso.</i>
St. Jerome	<i>Dominichino.</i>
Sleeping Boy	<i>C. Marat.</i>

In the Library.

Several Portraits, and two historical Pictures,
Mars and Venus, and Venus and Cupid, both
by *Vanloo.* *In*

DEVONSHIRE HOUSE. 45

In The little Dressing Room.

The Transfiguration, over the chimney	<i>Camillo Procacini.</i>
Landscape	<i>Horizonti.</i>
Holy Family	<i>Barocbe.</i>
History, from a Romance	<i>Romanelli.</i>
Jupiter and Juno	<i>A. Caracci.</i>
Temptation of St. Anthony, a Landscape	<i>Teniers.</i>
Cincinnatus	<i>P. da Cortona.</i>
Landscape	<i>Teniers.</i>
St. Veronica	<i>Romanelli.</i>
Angel and Child	<i>S. Rosa.</i>
St. Jerome	<i>Titian.</i>
Crucifix	<i>A. Caracci.</i>
Landscape	<i>Jean Francisco.</i>
Holy Family	
Lot entertaining the Angels	<i>Schiavoni.</i>
Charity	<i>C. Cignani.</i>
Christ bearing his Cross	<i>Dominichino.</i>
Duke of Braganza	<i>L. da Vinci.</i>
Magdalen	<i>Correggio.</i>
	<i>Alexander</i>

46 DEVONSHIRE HOUSE.

Alexander and Campaspe	<i>Solimtni.</i>
Apelles and the Grecian Virgins	<i>Ditto.</i>
Cupid and Psyche	<i>Alessandro Veronese.</i>
Cephalus and Procris	<i>Poussin.</i>
Peter denying Christ	<i>Caravaggio.</i>
Women sewing	<i>Ditto.</i>
Ditto making a Lace	<i>Ditto.</i>
Landscape	<i>Dominichino.</i>
Adoration	
Ditto	
Old Woman's Head	<i>Guido.</i>
Woman of Samaria	<i>M. Ang. Buonarotti.</i>
Landscape.	<i>Paul Brill</i> — <i>Figures Elsheimer.</i>
Marriage of a Virgin	<i>Albert Durer.</i>
Mars and Venus	<i>Tintoret.</i>
Two Heads	
Isaac blessing Jacob	
Rebecca	
St. Joseph	
Mignard	<i>Carlo Maratti.</i>
Holy Family	<i>Nic. Berettoni.</i>
Two Landscapes	<i>Bourgognone.</i>
	Two

DEVONSHIRE HOUSE. 47

<i>ntni.</i>	Two Landscapes	<i>Brugbel.</i>
<i>itto.</i>	Water-Fall	
<i>nefe.</i>	Flight into Egypt	<i>Pelenburgh.</i>
<i>uffin.</i>	Holy Family	<i>Albano.</i>
<i>ggio.</i>	Death of Dido	<i>Paris Bourdon.</i>
<i>itto.</i>	Pantheon	
<i>itto.</i>	Pope and Cardinals	<i>John Van Eyck.</i>
<i>ino.</i>	Landscape	
	Plague at Athens	<i>Bourdon.</i>
	Holy Family	<i>Parmegiano.</i>
<i>uido.</i>	Ruins	<i>Both.</i>
<i>otti.</i>	Portrait of a Sculptor	<i>Sir Peter Lely.</i>
<i>mer.</i>	Madona	<i>Titian.</i>
<i>urer.</i>	Portrait	<i>A. Carracci.</i>
<i>pret.</i>	Ditto	<i>Fra. Hals.</i>
	Jupiter and Europa	<i>Sir Peter Lely.</i>
	Saint and Angel	<i>Pb. Lauri.</i>
	Woman and Child	<i>C. Cignani.</i>
	Holy Family	<i>C. Marat.</i>
<i>atti.</i>	Soldier, Woman and Child	<i>S. Rosa.</i>
<i>toni.</i>	Murder of the Innocents	<i>Rottenhamer.</i>
<i>uone.</i>		Two
Two		

48 DEVONSHIRE HOUSE.

Two People counting Money	<i>Teniers.</i>
Head	<i>Raphael.</i>
Ditto	<i>Holbein.</i>
Madona	<i>Schidoni.</i>
Holy Family	
St. Jerome	<i>Phill. Lauri.</i>

The great Dining Room.

The Royal Yatch, over the Door	<i>Vanderwilde.</i>
Sophonisba	<i>L. Giordano.</i>
Trophy, with the Head of Lewis XIV.	
Fruit Piece	<i>M. Angelo.</i>
Country Wake	<i>Bamboccio.</i>
Piece of Still Life	
Fruit Piece, with a Carpet	<i>Matese.</i>
Duke of Albemarle	<i>Sir Peter Lely.</i>
Fruit Piece	<i>M. Angelo.</i>
Ship Piece	<i>Bourgognone.</i>
Landscape	<i>Ditto.</i>
Battle of Lewis XIV.	<i>Vandermeulen.</i>
A Chapel	<i>Sufanna</i>

DEVONSHIRE HOUSE. 49

Susanna and the Elders	<i>Guercino.</i>
Landscape	<i>Tillmans.</i>
A Perspective view.	

In the Hall.

Several portraits of <i>Vandyke, Sir Peter Lely, Sir Godfrey Kneller, &c.</i>	
Two pictures	<i>Watteau.</i>
Roman amphitheatre.	
A conversation, candle light.	
Shoeing a Horse	<i>Wouvermans.</i>
Landscape	<i>Rowland Savory.</i>
The beasts going into the Ark	<i>Bassan.</i>
Chymist's Laboratory	<i>Teniers.</i>
View of Newmarket	<i>Tillemans.</i>
Boar hunting	<i>M. de Vos.</i>
Two small Pictures	<i>Teniers.</i>
Landscape	<i>Dominichino.</i>
Apollo and Marfyas	<i>Titian.</i>
Apollo and Midas	<i>Ditto.</i>
Landscape	<i>Bergham.</i>
A Conversation, candle-light	<i>Bamboccio.</i>

50 DEVONSHIRE HOUSE.

In a Dressing Room.

Several portraits, among which are historical and other subjects. viz.

An historical subject *P. da Cortona.*

Achilles and the Centaur *S. Rosa.*

A Battle piece *M. Angelo Battoglio.*

Death of St. Peter *Guido.*

In the Lower Room.

Among many others are the following:

Consecration of Thomas a Becket *J. Van Eyck.*

Pope with his cardinals in Procession.

The presentation of Christ in the Temple *Hans
Holbein.*

DITCHLEY,

DITCHLEY,

The Seat of the Rt. Hon. the Earl
of *Litchfield*,

IS situated about 3 miles from Blenheim, on the North-West. It is built of hewn stone, and has a beautiful Southern Front, with two correspondent wings, commanding a most agreeable and extensive prospect; in which the magnificent Palace of Blenheim, has the principal effect. In the centre of the front is

The Hall.

This Room is finely proportioned, and elegantly decorated. The Ceiling contains an assembly of the Gods, painted by *Kent*. Two of the compartments are filled with historical pieces from the *Æneid*, by the same hand; one of which represents *Æneas* meeting *Venus* his Mother, in the Wood, near Carthage; and the other, *Venus* presenting *Æneas* with the new Armour. The Sciences are introduced as ornaments, with Busts of the Poets properly disposed; and a Statue of the *Venus de Medicis*.

The Chimney-piece is superb and lofty, decorated with a Portrait of the late Lord, by *Akerman*.

Music Room.

The construction of this apartment is well adapted to the use assigned; and its elegance cannot fail of having the most pleasing effect on the Spectator.

The Paintings are,

A portrait of the Earl of Litchfield's Grandfather and Grandmother.

The present Earl of Litchfield.

The two late Dukes of Beaufort.

Sir Watkin William Wynne, and the Honourable Mr. Lee, in crayons, by *Hoare*.

Rubens and Family hunting.

Two Venetian Courtezans.

Landscape, by *Wootton*: In which are introduced his Lordship, and the Hon. Mr. Lee, taking the diversion of Shooting. With three Hunting-pieces, by *Wootton*.

Dining

Dining Room.

On the whole this Room is furnished with much simple elegance. Here are the capital Portraits of Henry 8th and prince Henry, by *Hans Holbein*. This piece is executed with a strength and freedom not generally found in the performances of that high finisher.

A Family-piece of Charles 1st. with Charles 2d. at his knee, by *Vandyke*.

Sir Henry Lee, with the Mastiff which saved his life, by *Jonson*.

The late Lord, and present Dowager Lady, in the Coronation Robes, by *Richardson* and *Vanderbank*.

The Duke of Monmouth and his Mother.

Prince Arthur, by *Jonson*.

Sir Charles Rich.

Sir Christopher Hatton, a good whole length by *Corn. Ketel*. With four Portraits of Sir Henry Lee's Brothers.

The Damask Bed-chamber.

It is adorned with tapestry, representing Boys squeezing Grapes, and engaged in other Sports.

Here are admirable Paintings of,
Admiral Lee, by *Vandyke*.

The Queen of Bohemia, by *Jonson*. And the
Portraits of Lord and Lady Teynham.

Tapestry Drawing Room.

It is furnished with tapestry not less masterly
than that last mentioned.

The subjects are,

The Muse and Apollo singing and playing on
their several Instruments; *Bacchanalian* Scenes
and a Vintage.

The Paintings are,

The Countesses of Rochester, and Lindefay, by
Lely.

Sir Francis Harry Lee, by *Vandyke*.

Sir Harry Lee, at full length, in the Robes of
a Knight of the Garter, by *Jonson*.

The Saloon.

Here is an excellent antique of the Goddess
Health, about 30 inches in height; purchased
from Dr. Mead's Collection.—On its Pedestal

is a Bas Relief of the head of *Æsculapius*, cut with remarkable boldness. Here is also shewn a Medallion of a sleeping Cupid. The Diameter is about nine inches.

Green Damask Drawing Room.

The Chimney-piece is finely executed by *Scheemaker*, and finished with two small Corinthian Columns. In the middle is a Landscape, by *Wootton*.

Over the doors are two striking pieces brought from Italy, of Ruins, Rocks, and Cascades.

Here is also a table of Italian Marble, having a greenish ground interspersed with white Veins.

White Dining Room..

The Paintings are,

A full length Portrait of Charles II. and the Dutchess of Cleveland, by *Lely*.

The present Duke of Grafton's great Grandfather, and Lady Charlotte Fitzroy, his Lordships Grandmother, by *Kneller*.

Here are two tables of Egyptian Marble.

The Velvet Bedchamber.

Both the Bed and Hangings of this apartment are of rich figured Genoa Velvet.

The Chimney-piece is elegantly finished, by *Scheemaker*, and adorned with a prospect of a Ruin, by *Paul Panini*.

The Tapestry Room.

This Bed-chamber which is the last apartment we are shewn, is curiously ornamented in the Chinese taste. Here are two pieces of tapestry, one of which represents the Cyclops forging the armour of Æneas; the other, Neptune, with his proper attendance, giving directions about refitting a Vessel, which has just been shipwrecked. The heads of the Dolphins are executed with much spirit and expression.

Over the Chimney-piece, which is finely finished in white marble, is a capital Picture of the Duke and Dutchess of York, and the Princesses Mary and Anne; by Sir *Peter Lely*.

Over the two Doors are two masterly Landscapes, by an Italian hand.

On the whole, this seat is a Repository of valuable Portraits, executed by the most eminent artists

artists in that species of Painting; *Rubens, Vandyke, Sir P. Lely*, and our ingenious countryman and rival of *Vandyke, Jonson*.—As a piece of architecture, it is inferior to none for the justness of its proportions, and the convenient disposition of its apartments. With regard to Furniture and Decorations, it is finished with taste, rather than with splendor; and adorned with that elegance which results from Simplicity.

FOOT'S CRAY PLACE,

The Seat of *Bouchier Cleeve, Esq.* in Kent,

WAS built by himself after a design of *Palladio*, of the Ionic order, and is very elegant. The Gallery which extends the whole length of the north front of the house, is a very grand room, and is filled with Pictures by the most eminent Masters; there are several other good pieces in the dining room and parlour, of all which the following is an exact list.

Common

58 FOOT'S CRAY PLACE.

Common Parlour.

Seven Sea pieces	<i>Vandevelde.</i>
A small Dutch Kitchen	<i>Calf.</i>
Landscape	<i>Wynants.</i>
Mocking Christ	<i>Baffano.</i>
View of the Rialto	<i>Marieschi.</i>
View of St. Marks Palace, and a Bull-feast at Venice	<i>Canaletti and Chimeroli.</i>
Moon Light	<i>Vandeneer.</i>
Emblematical picture	<i>Gulio Carpioni.</i>
Landscape under it, by Glauber; Figures by	<i>Laireffe.</i>
Doge's Palace	<i>Carlovarin.</i>
A Sea port and market in Holland	<i>Wynix.</i>
Landscape by Glauber—Figures by	<i>Laireffe.</i>
A Smith's Shop	<i>Old Wyke.</i>
Oval Landscape	<i>Lambert.</i>

Gallery West End.

Landscape morning	<i>Claude Lorrain.</i>
Ditto Evening	<i>Ditto.</i>
	<i>Venus</i>

FOOT'S CRAY PLACE. 59

Venus and Cupid

Vandyke.

Landscape

Both.

North Front.

Adoration of the Shepherds

Old Coloni.

Temple of the Muses

Romanelli.

Susanna and the Elders

Guercino.

Wolf and Dogs, by *Snyders*; the Landscape, by

Rubens.

Flower Piece

Van Huysum.

Abraham and Hagar

Rembrandt.

Landscape

Paul Potter.

Jacob with his Flocks

Rosa Tivoli.

Landscape

Gaspar Poussin.

Fruit Piece

De Heem.

French King on horseback

Vandermeylen.

Three horses mounted

Van Dyke.

East End.

Judgment of Paris

Giuseppe Chiari.

Landscape

Hobima.

Paradise

60 FOOT'S CRAY PLACE.

Paradise

Tempesta.

Landscape, by *Paul Brill*; figures *Annibal Caracci.*

South Side.

Lapithae and Centaurs

L. Giordano.

Landscape

Wouwerman.

Country wake

Teniers,

Landscape

Wouwerman.

View of Venice

Canaletti.

Holy Family

- Rubens.

Madona

Carlo Dolci.

Christ blessing St. Francis

Annibal Caracci.

Dead Christ.

Ditto.

Smith's Forge

Brouwer,

Cat and Boys

Old Mieris.

Dead Game and Figures

Snyders and Rubens.

Heraclitus and Democritus

Rembrandt.

Sea Piece

Vandewelde.

Boy and Goat

Vanderborch.

A View of the Rhone

Teniers.

Cattle

FOOT'S CRAY PLACE. 61

Cattle	<i>Adrian Vandewelde.</i>
Circumcision	<i>Paul Veronese.</i>
View in Venice	<i>Canaletti.</i>
Venus and Adonis	<i>Rubens.</i>
A Dutch Lover	<i>Jan Stein.</i>
A View near Harlem	<i>Rysdale.</i>
Presentation of Christ	<i>Rembrandt.</i>
Miraculous Draught of Fishes	<i>Teniers.</i>
Jan Steen playing on a Violin	<i>Himself.</i>
Head	<i>Hans Holbein.</i>
Toilette	<i>Metzu.</i>

Drawing Room.

Temple of Delphi	<i>Pietro da Cortona.</i>
A Retreat	<i>Bourgognone.</i>
Woman taken in Adultery	<i>Pordenoni.</i>
Dead Game	<i>Fyt.</i>
Field of Battle	<i>Bourgognone.</i>
Diogenes	<i>Salvator Rosa.</i>
Landscape	<i>Gaspar Poussin.</i>
Dutchmen	<i>Le Duck.</i>
	<i>Boors</i>

62 FOOT'S CRAY PLACE.

Boors Drinking	<i>Ostade.</i>
Landscape	<i>Gaspar Poussin.</i>
Boys at Cards	<i>Morello.</i>
Faith, Hope, and Charity	<i>Lorbetto di Verona.</i>
Inside of a Church at Antwerp,	<i>De Neef, figures</i> <i>Old Franks.</i>
Portrait	<i>Rembrandt.</i>
Magdalen	<i>Francisco Mola.</i>
Democritus, in the posture Hippocrates found him in near Abdera	<i>Salvator Rosa</i>

Admittance to see the house is by tickets
from Mr. Cleeve, every Thursday during the
summer.

HAGLEY PARK,

The Seat of Lord Lyttelton,

THE grounds are perhaps disposed, in the
greatest taste of any spot in the world.

The stranger is first conducted among the
shrubs, of which there is a very great variety, in
a most flourishing state.

The

The Church stands in the Park retired, and covered by trees. It is chiefly remarkable for the elegantly simple Monument erected by his Lordship for his beloved Lucy; on which is this inscription in Latin and English:

Luciæ Lyttelton.

Ex antiquissimo Forteseutorum genere ortæ

Quæ annos nata viginti novem.

Formæ eximæ, indolis optimæ; ingenii maximæ;

Omnibus bonis artibus, literisque humanioribus,

Supra ætatem et sexum exculsi.

Sine superbia, laude florens.

Morte immatura

Vitam pie, pudice, sancte actam.

In tertio puerperio clausit,

Decimo nono die Januarii

Anno Domini 1746—7.

Fieta etiam ab ignotis.

Uxori dilectissimæ

Quinquennio felicissimi conjugii nondum absoluto.

Immensi amoris ac desiderii hoc quaecunque monumentum

Posuit Georgius Lyttelton.

Adhuc cheu superstes.

At in eodem sepulchro ipse olim sepeliendus.

Et per Jesum Christum Salvatorem suum.

Ad vitæ melioris diuturnum gaudium

Lachrymis in æternum absterfis

Se cum illa resurrecturum confidens.

From the Church you enter a winding path up a hill to a Column supporting a Statue of Frederic Prince of Wales, looking on the house, with a view of the country over it: the black mountains,

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mountains, and the Malvern hills to the left, From hence the winding walk is continued through a grove (from whence is a view of Lord Stamford's grounds) to a Pavilion dedicated to Thomson with this inscription :

Ingenio immortalī

Jacobi Thomson.

Poetæ sublimis.

Viri boni.

Ædiculam hanc in secessu quem vivus dilexit.

Post mortem ejus constructam.

Dicat Dedicatque

GEORGIUS LYTTTELTON.

From Thomson's Seat, you pass by a ruin, a Pavilion, and a seat in an amphitheatre of wood ; thence by a pit of hard red stone to Jacob's Well, which brings you to a strait walk by the park pales, on the outside of which stands the parsonage house : white cottages and the country are seen at a distance : the hanging wood on the left.

Now you enter a walk winding to the right, with a view of Clee Hills : this leads into a grove, whence a view of the Tower breaks in. Hence you arrive at a rotunda of the Ionic order ; from which you look down across water and a lawn to the Palladian Bridge. Hence you wind down the hill into a wood ; where, in a deep

HAGLEY PARK. 65

deep recess, by a purling rill, is a retired bench ;
from this you wind to the left up hill, and find
an Urn inscribed to Mr. Pope with this inscription :

ALEXANDRO POPE

Poetarum Anglicanorum Elegantissimo Dul-
cissimoque.

Vitiorum Castigatori acerrimo,
Sapientiæ Doctore suavissimo.

Sacra esto.

1744.

Hence you come to a gentle fall of water, and
to a lawn incircled with wood, from which is
a steep ascent to the ruined tower. From the
top of this is an immense extended view of the
country : Dudley, Worcester, the Clee Hills, the
Wrekin at Forty, and Radnor-tump at eighty
miles distance.

From hence you descend to a triangular water,
where there is a good view of the tower. You
now wind through the hanging wood to the seat
of Contemplation ; which is a fine close scene,
well contrasted with that vast expanse of prospect
which the Tower afforded : and admirably
fitted to relieve the eye, tired with the very
great and distant objects which it has been
viewing. Hence you soon arrive at the Root-

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House

House or Hermitage, in which are the following lines from *Il Penseroso* of Milton.

“ And may at last my weary age,
 “ Find out the peaceful Hermitage,
 “ The hairy gown, and mossy cell,
 “ Where I may sit, and rightly spell,
 “ Of every star that Heaven doth shew
 “ And every herb that sips the dew,
 “ Till old experience do attain,
 “ To something like prophetic strain,
 “ These pleasures melancholy give,
 “ And I with thee will choose to live.”

Here are two views of the country, and the water below. Hence you return on the left by the water, to a cave of roots looking on it, and to an alcove of pebbles looking on another water. Here the path winds to the right up hill to a fine view of the country, and of the House in the bottom; hence you come to a seat, where there is a noble view, and the following lines from Milton's *Paradise Lost*, Book V. are with a happy propriety inscribed upon it:

“ These are thy glorious works, Parent of good!
 “ Almighty! thine this everlasting frame
 “ Thus wondrous fair! thyself how wondrous
 “ then
 “ Unspeakable! who sits above these heavens
 “ To

"To us invisible, or dimly seen
 "In these thy lowest works; yet these declare
 "Thy goodness beyond thought, and power
 "divine."

From this glorious view you turn into a thicket, and have a look at the Doric Pavilion, Thomson's seat, and the Obelisk: hence you come to a seat where there is a view over a heath to the Wrekin; and then to another which was Mr. Pope's favourite, inscribed,

Quieti & Musis.

Here you have a lawn descending to a piece of water backed with a rising wood, and a view of Thomson's seat and the Obelisk. Hence winding still through the wood you come to an open lawn with sheep-walks and a clump on the top, which scene Lord Anson used to say much resembled some parts of the Island Tinian—it is truly rural and picturesque.

Descending to a hollow of irregular wood, with water breaking out variously, is a bench with this inscription from Virgil.

"Hic gelidi fontes, hic mollia prata, Lycori;
 "Hic nemus: hic ipso tecum consumerer ævo."

Hence you serpentine by a fine trout stream, with a delightful irregular thicket, and fine

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rising lawn; Pope's seat backed with a theatre of wood, and the rotunda seen over water one way; and the Palladian Bridge over another water backed with trees over which the distant hills are seen, another way.

Hence through a gate you enter the *Fairy-ground*, where one would willingly indulge the mind in a pleasing fancy it will be apt to take up, that every thing here is enchantment—a noise of falling water is heard; a trickling rill is seen; then a massy cave in front of a cascade, with this inscription from Horace:

——“ Ego lauda ruris amoeni
“ Rivos, & musco circumlita saxa, nemusque.”

This is a scene that beggars all description.

Hence you come to a small vale encompassed with laurels and flowers; here is a long gentle fall of water among the laurels.—A gloomy scene where we hear the distant fall of waters; and thence to a look over a swelling lawn to Thomson's seat. Here you wind down the hill to the Palladian Bridge, hearing all the way the sound of cascades.

The Inscription——

——“ Viridantia Tempe,
“ Tempe, quæ sylvæ cingunt super impendentes.”

The

The opening is narrow with gloomy wood on both sides.

It is impossible for words to convey to the mind an adequate idea of these delightful scenes; the editor therefore does not flatter himself that the reader can be sensible of the beauties of this paradise, from the foregoing slight sketch which was made in a walk through it the last summer. With what contempt must every one, who has surveyed it, look, not only on the cockle-shell gardens of Holland, but even on the boasted designs of Le Notre. And who that has seen nature thus attired by Lord Lyttelton, can bear with patience the distorting and torturing her beauteous form, or the tricking her out in tinsel and meretricious ornaments. These grounds, and its rival Elysium in the neighbourhood, to an attentive observer, will have all the merit of a fine composition in Poetry or Painting. But let us leave speaking of beauties upon which the eye alone is able to determine; and come to the House, which is said to have been planned by the great friend of its illustrious inhabitant, and of his country—Mr. Pitt.

The Hall

Is adorned with Statues and Busts. The Mantle-piece of the Chimney is supported by

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two Herculeſes; over the chimney is a bas-relief of Pan courting Diana with a Fleece.

Library.

Pope, with his dog Bounce	<i>Richardſon.</i>
Thomſon	<i>Aickman.</i>
Gilbert Weſt	
Buſts	

Dreſſing-Room.

Sir R. Stainmore	<i>Honthorſt.</i>
Prince Maurice	<i>Dobſon.</i>
Lady Crompton	<i>Cern. Jonſon.</i>
A Lady unknown	<i>Ditto—flat.</i>
Queen of Bohemia	<i>Ditto.</i>
Mr. H. Lyttelton	<i>Greenhill.</i>
Prince of Orange	<i>Mirevelt.</i>
Sir Alexander Temple	<i>Jonſon.</i>
Sir Thomas Lyttelton	<i>Van Somer.</i>
A Landſcape	<i>Wotton.</i>
Sir J. Lyttelton	<i>Zuccharo? black</i>
Sir Thomas Lyttelton's Lady	<i>Jonſon.</i>
	<i>Poultry</i>

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Poultry	<i>Van Capen.</i>
Lord Lyttelton	<i>Reynolds.</i>
Miss Fortescue his first Lady	<i>Williams.</i>
Ferd. Lyttelton	<i>Zoeft.</i>
Sir Charles's Great Grandmother	<i>Jonson.</i>

Dressing Room.

Duchess of Portsmouth	<i>Le Fevre.</i>
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Best Chamber.

The 3 Maries and a dead Christ	<i>Vandyck.</i>
A Sea Piece	<i>Storck.</i>
A Lady unknown	<i>Sir Peter Lely.</i>
A Landscape	<i>Brueghel.</i>
A Sea Moon-light	

Dressing-Room.

Charles II. and his Queen	<i>Houfman.</i>
A Landscape	<i>Wotton.</i>
Horses	<i>Glow.</i>
Arcadian Shepherds	<i>Cipriani.</i>

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Sir H. Lyttelton	<i>Greenhill.</i>
An Alto Relievo from Rome	<i>Viviano.</i>
L. Cary	<i>Lely.</i>
A Battle	<i>Wyck.</i>
Triumph of Bacchus, a drawing	<i>Cipriani.</i>
A Boy in the Character of Bacchus	<i>Dobson.</i>
David and Goliath's head	<i>Jordaens.</i>
A Dutch Woman	<i>Bloemart.</i>
A Lady	<i>Honthorst.</i>

The Saloon.

The Earl and Countess of Carlisle	<i>Vandyck.</i>
The Marriage of Neptune and Cybele	<i>Rubens.</i>
The Royal Family	<i>Vandyck.</i>
Charles I. and his Queen	<i>Jervois.</i>
Venus reconciling herself to Psyche	<i>Titian.</i>
Jacob and his Family	<i>Bassan.</i>

Drawing Room.

Lord Bath	<i>Ramsay.</i>
Lord Hardwicke	<i>Ditto.</i>
	<i>Mr.</i>

HAGLEY PARK. 73

Mr. Henry Pelham

Lord Chesterfield

Lord Cobham

The Cieling

Vanloo.

Ditto.

Cipriani

Gallery.

Among other Portraits are

Countess of Bedford

Miss Brown

The Virgin and Child ; an excellent Piece, by

Lord Brouncker

Vandyck.

Lely.

Vandyck.

Lely.

Supping Parlour.

Two Landscapes

A Landscape

And several Portraits.

Zuccharelli.

Wilson.

HAMPTON-

HAMPTON COURT

IS situated on the North bank of the river Thames, about two miles from Kingston. It was built by Cardinal Wolsey, and given by him to King Henry VIII. who greatly enlarged it. King William pulled down the old apartments, and rebuilt them in the manner in which they now appear. The Park and Gardens are about 3 miles in circumference. On a pediment at the front of the palace on this side is a bas-relief of the triumphs of Hercules over Envy; and facing it a large oval bason, answering to the form of this part of the Garden, which is a large oval divided into gravel walks and parterres, laid out in the old taste by London and Wise.

At the entrance of the grand walk are two large marble vases of exquisite workmanship; one said to be performed by Mr. Cibber, and the other by a foreigner, as a trial of skill. They are beautifully adorned with bas-relief; that on the right-hand representing the triumphs of Bacchus, and the other on the left, Amphitrite and the Nereids.

At

HAMPTON COURT. 75

At the bottom of this walk facing a large canal which runs into the park, are two other large Vases, the bas-relief on one representing the judgment of Paris; and that of the other Meleager hunting the wild Boar.

In four of the parterres are four fine brass statues. The first is a Gladiator, from the original antique in the Borgnese Palace at Rome. The second is a young Apollo. The third a Diana; and the fourth Saturn going to devour one of his Children. All after fine antiques.

At the Gates of the Palace are four large brick piers adorned with the Lion and Unicorn and several trophies of war well carved in stone. Passing through a long Court-yard we come to the first portal, decorated by Wolfey with the heads of Trajan, Adrian, Tiberius and Vitellius. Through this portal we pass into a large quadrangle. This leads into a second, where is the astronomical clock made by the celebrated Tompion. On the left hand of this quadrangle is the great old Hall, in which Q. Caroline erected a Theatre. In the front is a portal of brick decorated with four Cæsar's heads. On the opposite side is a stone colonade of 14 columns. This leads to a great stair-case, which with the cieling is painted by *Verrio*.

Hence

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Hence we pass into the Guard Chamber; and from this into the King's first Presence chamber: on the left hand of the entrance behind the door is a fine picture 18 feet by 15, by *Sir Godfrey Kneller*. K. William III. is in armour on a stately grey horse, trampling on trophies of war, by which lies a flaming torch. In the clouds Mercury and Peace support his helmet decorated with laurel, and a Cupid holds a scroll. At the bottom appears Neptune and his attendants by the side of a rock, welcoming the hero to shore; and at a distance is seen a fleet of ships, their sails swelled with the E. wind. In the front Plenty with his cornucopia offers him an olive branch, and Flora presents Flowers.

Over the Chimney: the Marquis of Hamilton Lord Steward of the household to K. Charles I. a whole length by *Van Somer*.—Over the doors are two pieces of architecture, by *Rosso*.

In the second Presence Chamber, over the chimney is a whole length of Christiern IV. K. of Denmark, by *Van Somer*. Over the three doors are pieces of ruins and landscapes, by *Rosso*.

In the fourth room the tapestry represents part of the story of Abraham. Over the chimney

HAMPTON COURT. 77

ney is a whole length picture of Elizabeth Q. of Bohemia, daughter of K. James I. and over each of the two doors is a Madona by *Domenico Feti*.

In the fifth room the tapestry is ancient and richly wove with gold; the subject Abraham sending his servant to get a wife for Isaac. Over the chimney is an admirable whole length of K. Charles I. by *Van Dyck*; and over the doors two capital pictures; David with Goliath's head by *Feti*; and the Holy Family, by *Correggio*.

In the King's state Bed-chamber, the cieling is painted by *Verrio*. Over the doors are two flower pieces, by *Baptiste*; and over the chimney is a whole length of the Dutchess of York, by *Van Somer*.

The King's Dressing Room has the cieling painted, by *Verrio*. Over the doors are flower pieces, by *Baptiste*.

In the King's writing closet, over each door is a flower-piece, by *Baptiste*, and over the chimney a Picture of a great variety of Birds, by *Bougdane*.

Q. Mary's closet is hung with needle-work, said to be wrought by her own hand; the chairs

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chairs and screen are also said to be her work. Over the chimney-piece is an old painting said to be *Raphael's*, representing Jupiter's throne, by which is the thunder, and his eagle in the clouds.

The Queen's Gallery is 70 feet long and 25 wide, and is hung with 7 pieces of Tapestry, representing the history of Alexander the Great, from *Le Brun's* paintings.

The cieling of the Queen's state Bed-chamber is painted by *Sir James Thornbill*.

King James I. whole length, by *Van Somer*.

Queen Anne his Consort, by *Ditto*.

Princess Elizabeth their Daughter, by *Ditto*.

Henry Prince of Wales; whole length, by *Van Dyck*.

George I.—George II.—Queen Caroline—Frederic Prince of Wales.

The Queen's drawing-room has the cieling painted by *Verrio*. It is hung with green Damask, on which are placed nine pictures, representing the triumph of Julius Cæsar, painted in water colours upon canvas, by *Andrea Mantegna*. These were formerly all in one piece.

In the Queen's state audience room are, the Duke, Dutchess, and Marchioness of Brunswick
their

HAMPTON COURT. 79

their Daughter; the Dutcheſs of Lenox, and Margaret Queen of Scots, all at full length, by *Holbein*.

In the Prince of Wales's preſence chamber over the doors is Guzman and Gundamor two Spaniſh Ambaſſadors, and Madame Chatillon the French Admiral's Lady; over the chimney Lewis XIII. with a walking ſtick in his hand and a dog by his ſide; all by *Holbein*.

In the Prince's Drawing room, over the chimney is the Duke of Wirtemberg; over the doors the Wife of Philip II. King of Spain, and Count Mansfield General of the Spaniards in the Low Countries, whole lengths, all by *Holbein*.

The Prince's Bed-chamber has four pictures alſo, by *Holbein*; viz. over the chimney a whole length of the Duke of Lunenburg grandfather to K. George I. over the doors Philip II. K. of Spain, the Conſort of Chriſtiern IV. K. of Denmark, and a whole length of the Prince of Parma, Governor of the Netherlands.

In the private dining-room are four pictures of the defeat of the Spaniſh Armada, by *Vandewelde*; and over the chimney a fine one by *Vandyck* of the Lord Eſſingham Howard, Lord High Admiral of England.

In

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In the Admiral's Gallery are pictures of the following celebrated Admirals; Sir George Rooke—Sir Cloudesley Shovel—Sir John Leake—Lord Torrington—Admiral Churchill—Sir Stafford Fairborne—Sir John Jennings—Sir Thomas Hopson—Admiral Beaumont—Sir Thomas Dilks—Admiral Bembo—Admiral Whetstone—Admiral Wifhart—Admiral Graydon—Admiral Munden. All painted by *Dabl*, and Sir *Godfrey Kneller*.

In the room of Beauties nine Ladies are placed in the following order.

Lady Peterborough—Lady Ranelagh—Lady Middleton—Miss Pitt—The Dutchess of St. Albans—Lady Essex—Lady Dorset—Queen Mary—The Dutchess of Grafton. *Q. Mary* was painted by *Wifling*, and all the rest by Sir *Godfrey Kneller*.

In the Carton Gallery the celebrated Cartons of *Raphael* were placed; but they are now removed to the Queen's Palace; for an account of them see that article under the head *London*.

We come next to the Queen's Stair-case, where the cieling is painted, by *Vick*. By this we descend into a new quadrangle, where on the right over the windows are the twelve labours of Hercules in Fresco,

The

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The whole Palace consists of three quadrangles. The first and second are Gothic, but in the latter is a most beautiful colonade of the Ionic order, the columns in couples, built by Sir Christopher Wren. In the third court are the Royal Apartments, magnificently built of brick and stone by K. William III.

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THE common approach to the house, is by the South-end Door, over which is Engraved this Inscription :

Robertus Walpole
Has Ædes
Anno S.—1722.
Inchoavit
Anno——1735.
Perfecit.

On the right-hand you enter a small Breakfast Room.

Over the Chimney, is a very good Picture of Hounds, by *Wootton*.

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G

A Concert

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A Concert of Birds, by *Mario di Fiori*; a very uncommon Picture, for he seldom painted any thing but Flowers; it belonged to Gibbins the Carver, and is 4 foot 7 inches high, by 7 foot 9 and $\frac{1}{4}$ wide.

The Prodigal Son returning to his Father; a very dark Picture, by *Pordenone*, the Architecture and Landscape very good. It is 5 f. 5 inch. high, by 8 f. 11 $\frac{1}{2}$ wide. This Picture belonged to George Villiers the great Duke of Buckingham.

A Horse's Head, a fine Sketch, by *Vandyke*.

A Grey-hound's Head, by *Old-Wyck*, who was *Wootton's* master.

Sir Edward Walpole, Grand-father to Sir Robert Walpole. Robert Walpole, Son to Sir Edward and Father to Sir Robert Walpole.

Horatio Lord Townshend, Father to Charles Lord Viscount Townshend.

Mr. Harold, Gardener to Sir Robert Walpole, a Head, by *Ellis*.

The Supping Parlour.

The Battle of Constantine and Maxentius, a copy, by *Julio Romano*, of the famous Picture
in

HOUGHTON HALL. 83

In the Vatican, which he executed after a design of *Raphael*. It is 4 f. 8 inch. and $\frac{1}{2}$ high, by 9 f. 7 $\frac{1}{4}$ wide.

Over the Chimney, Horace Walpole, Brother to Sir Robert Walpole. 3 qrs. length—by *Richardson*.

Sir Robert Walpole, when Secretary at War to Queen Anne. 3 qrs. by *Jervase*.

Catherine Lady Walpole, his first Wife, Ditto.

Sir Charles Turner, one of the Lords of the Treasury, 3 qrs. by *Richardson*.

Charles Lord Viscount Townshend, Secretary of State to King George I. and II. 3 qrs. by Sir *Godfrey Kneller*.

Dorothy, his second Wife, and second Sister to Sir Robert Walpole, 3 qrs. by *Jervase*.

Anne Walpole, Aunt to Sir Robert Walpole, (a Head.)

Dorothy Walpole, Ditto.

Mary Walpole, Ditto.

Elizabeth Walpole, Ditto.

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The Hunting Hall.

Susannah and the two Elders, by *Rubens*; 5 f. 11 inch. and $\frac{1}{2}$ high, by 7 f. 8 inch. and $\frac{1}{4}$ wide.

A Hunting Piece. Sir Robt. W. is in Green; Col. C. Churchill in the middle. Mr. T. Turner on one side, by *Wootton*.

The Coffee-Room.

Over the Chimney a Landscape with figures dancing, by *Swaniwelt*, 2 f. 3 inch. high, by 3 f. 3 wide.

Jupiter and Europa. after *Guido*, by *Pietra da Pietris*; 4 f. 10 inch. high, by 6 f. 2 wide.

Galatea, by *Zimeni*; 4 f. 10 inch. high, by 6 f. 2 wide.

Horatio Walpole, Uncle to Sir Robert Walpole, 3 qrs.

Galfridus Walpole, younger Brother to Sir Robert.

Returning through the Arcade, you ascend the great Stair case, which is painted in Chiaro Oscuro, by *Kent*. In the middle, four Doric Pillars rise and support a fine Cast in Bronze of the

HOUGHTON HALL. 85

the Gladiator, by *John of Boulogne*, which was a present to Sir Robert, from Thomas Earl of Pembroke.

The Common Parlour.

This Room is 30 f. long by 21 broad. Over the Chimney is some fine Pear-tree carving, by *Gibbins*, and in the middle of it hangs a Portrait of him, by *Sir Godfrey Kneller*. It is a Master-piece, and equal to any of *Vandyke*. Three Quarters.

King William, an exceeding fine Sketch, by *Sir Godfrey*—for the large Equestrian Picture which he afterwards executed very ill at Hampton Court, and with several alterations, 4 f. 3 inch. high, by 3 f. 6 wide.

King George I. a Companion to the Former, but finished. The figure is by *Sir Godfrey*, which he took from the King at Guilford Horse-Race. The Horse is new painted, by *Wootton*.

A Stud of Horses, by *Wouwermans*; 2 f. 1 inch. $\frac{3}{4}$ high, by 2 f. 9.

Venus Bathing, and Cupids with a Carr, in a Landscape, by *Andrea Sacchi*, 1 f. 10 inch. $\frac{1}{2}$ high, by 2 f. 6 inch. wide. It was *Ld. Hallifax's*.

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A Holy Family, by *Raphael da Reggio*, a Scholar of *Zuccherò*; 2 f. 2 inch. $\frac{3}{4}$ high, by 1 f. $\frac{1}{4}$ wide.

A fine Picture of Architecture in Perspective, by *Steenwyck*, 1 f. 9 inch. high, by 2 f. 8 wide.

Cook's Shop, by *Teniers*. It is in his very best manner. There are several Figures, in particular his own, in a Hawking Habit, with Spaniels; and in the middle an old blind Fisherman, finely painted; 5 f. 6 inch. $\frac{3}{4}$ high, by 7 f. $\frac{3}{4}$ wide.

Another Cook's Shop, by *Martin de Vos*, who was *Snyders's* master, and in this Picture has excelled any thing done by his Scholar: it is as large as nature. There is a Greyhound snarling at a Cat, in a most masterly manner, 5 f. 8 inch. high, by 7 f. $10\frac{1}{2}$ wide.

A Bacchanalian, by *Rubens*: it is not a very pleasant picture, but the flesh of the Silenus, and the Female Satyrs are highly coloured, 2 f. 7 inch. and $\frac{1}{2}$ high, by 3 f. 6 wide.

The Nativity, by *Carlo Cignani*. The thought of this picture is borrowed (as it has often been by other Painters) from the famous *Notte of Correggio* at Modena, where all the light of the Picture flows from the Child, 3 f. $7\frac{1}{2}$ high, by 2 f. $10\frac{1}{2}$ wide.

Sir

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Sir Thomas Chaloner, an admirable Portrait,
3 qrs. by *Vandyke*.

Sir Thomas Gresham, the founder of Gresham Coll. by *Antonio More*, 2 f. 6 inch. $\frac{1}{4}$ high,
by 2 f. and $\frac{1}{2}$ wide.

Erasmus, by *Holbein*, a half length smaller
than Life.

A Friar's Head, by *Rubens*.

Francis Hall's, Sir *Godfrey Kneller's* master:
a Head by himself.

The School of Athens, a copy of *Raphael's*
fine Picture in the Vatican, 3 f. 2 inch. high,
by 4 f. 2 $\frac{3}{4}$ wide.

Joseph Carreras, a Spanish Poet, writing,
 $\frac{1}{2}$ length, by Sir *Godfrey Kneller*.

Rembrandt's Wife, half length, by *Rembrandt*.

Rubens's Wife, a head, by *Rubens*.

A Mans Head, by *Salvator Rosa*.

Mr. Locke, a Head, by Sir *Godfrey Kneller*.

Inigo Jones, a Head, by *Vandyke*.

Over the Door a Daughter of Sir Henry Lee,
3 qrs. by Sir *Peter Lely*.

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Over another Door, Mrs. Jenny Deering, Mistress to the Marquis of Warton. These two came out of the Wharton Collection.

Over the two other Doors, two pieces of Ruins, by *Viviano*.

The Library.

This Room is 21 f. and $\frac{1}{2}$ by 22 f. and $\frac{1}{2}$. Over the chimney, is a whole length, by Sir *Godfrey Kneller*, of King George I. in his Coronation Robes, the only picture for which he ever sat in England.

The Little Bed-Chamber.

This Room is all wainscoted with Mahogany, and the Bed, which is of painted Taffaty, stands in an Alcove of the same wood.

Over the Chimney is a $\frac{1}{2}$ length, by *Dahl*, of Catherine Shorter first Wife of Sir Robert Walpole. This is an extreme good Portrait.

On the other side, a Portrait of Maria Skerret, second Wife to Sir Robert Walpole, 3 qrs. by *Vanloo*.

The

The Little Dressing-Room.

A Landscape, by *Wootton*, in the stile of *Claude Lorrain*, over the chimney.

The Blue Damask Bed Chamber

Is of the same dimensions with the Library, and is hung with Tapestry. Over the chimney, Sir Robert Walpole, afterwards Earl of Orford, Prime Minister to King George I. and George II. a whole length in the Garter Robes, by *Vanloo*.

The Drawing Room

Is 30 f. by 21 and hung with yellow Caffoy. The cieling is exactly taken, except with the alteration of the Paternal Coat for the Star and Garter, from one that was in the Dining Room of the old house, built by Sir Edward Walpole, Grandfather to Sir Robert.

Over the chimney is a genteel Bust of a Madonna in marble, by *Camillo Rusconi*.

Above, is Carving by *Gibbins*, gilt, and within it a fine picture, by *Vandyke*, of two Daughters

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Daughters of Lord Wharton, out of whose collection these came; with all the other *Vandykes* in this room, and some others at Lord Walpole's at the Exchequer. 5 f. 4 inch. high, by 4 f. 3 wide.

The Judgement of Paris, by *Luca Jordano*. There is an odd diffusion of light all over this picture. The Pallas is a remarkable fine figure, 8 f. high, by 10 f. 8 $\frac{1}{4}$ wide.

A Sleeping Bacchus, with Nymphs, Boys, and Animals, its Companion.

King Charles I. a whole length, in armour, by *Vandyke*. By a mistake, both the Gauntlets are drawn for the right hand.

Henrietta Maria of France, his Queen, by *Ditto*.

Archbishop Laud, the original Portrait of him, 3 qrs. by *Ditto*.

Philip Lord Wharton, 3 qrs. by *Ditto*.

Lord Chief Baron Wandsford, head of the Castlecomer family; 3 qrs. sitting, by *Vandyke*.

Lady Wharton, 3 qrs. by *Ditto*.

Jane, Daughter of Lord Wenman; *Ditto*. The hands in which *Vandyke* excelled, are remarkably fine in this picture.

Robert

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Robert Lord Walpole, eldest son to Sir Robert Walpole by Catherine his first wife; a head in Crayons, by *Rosalba*.

Edward Walpole, second son to Sir Robert Walpole, *Ditto*.

Horace Walpole, third son to Sir Robert, *Ditto*.

Mary Lady Viscountess Malpas, second daughter to Sir Robert Walpole, by his first wife. A Profile sketch, by *Jervase*.

Lady Maria Walpole, only child to Sir Robert Walpole, Earl of Orford, by Maria his second wife, married to C. Churchill Esq. In Crayons, by *Pond*.

The Salon

Is 40 f. long, 40 high, and 30 wide; the hanging is Crimson flowered Velvet; the ceiling painted, by *Kent*, who designed all the ornaments throughout the house. The chimney-piece is of black and gold marble, of which too are the tables. In the broken Pediment of the Chimney, stands a small antique Bust of a Venus: and over the garden door is a large antique Bust.

On

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On the great table is an exceeding fine Bronze of a Man and Woman, by *John of Boulogne*.

On the other tables are two Vases of Oriental Alabaster.

Over the chimney, Christ Baptized by St. John, a most capital picture of *Albano*. His large pictures are seldom good, but this is equal both for colouring and drawing, to any of his master *Caracci*, or his fellow scholar *Guido*: it is 8 f. 8 inch. high, by 6 f. 4 $\frac{1}{2}$ wide. This picture belonged to Mr. *Larvis* first Minister to the Regent of France.

The Stoning of St. Stephen, a capital picture of *Le Sæur*: it contains 19 figures, and is remarkable for expressing a most masterly variety of grief. The Saint, by a considerable Anacronism, but a very common one among the Roman Catholics, is dressed in the rich habit of a modern Priest at high Mass, 9 f. 8 inch. and $\frac{1}{2}$ high, by 11 f. 3 and $\frac{3}{4}$ wide.

The Holy Family, a most celebrated picture of *Vandyke*. The chief part of it, is a Dance of Boy-Angels, which are painted in the highest manner. The Virgin seems to have been a Portrait, and is not handsome, it is too much crowded with Fruits and Flowers and Birds. In the

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the air are two Partridges finely painted, 7 f. and $\frac{1}{2}$ an inch, by 9 f. $1\frac{3}{4}$.

Mary Magdalen washing Christ's feet; a capital Picture of *Rubens*, finished in the highest manner, and finely preserved. There are 14 figures as large as life. The Magdalen is particularly well coloured, 6 f. $\frac{3}{4}$ inch high, 8 f. 3 wide.

The Holy Family, in a Round, by *Cantarini*. The Child is learning to read. 3 f. 6 inches every way.

The Holy Family, by *Titian*. It belonged to Monsieur de Morville, Secretary of State in France. 4 f. $7\frac{1}{2}$ high, by 3 f. $4\frac{1}{2}$ wide.

Simeon and the Child; a very fine picture of *Guido*. The design is taken from a statue of a Silenus with a young Bacchus, in the Villa Borghese at Rome. This was in Monsieur de Morville's collection. 3 f. 2 inch. $\frac{1}{2}$ high, by 2 f. $7\frac{1}{2}$ wide.

The Virgin with the Child asleep in her arms, by *Augustine Caracci*. 3 f. 6 inch. high, by 2 f. $9\frac{3}{4}$ wide.

An old Woman giving a Boy Cherries, by *Titian*. It is his own Son and Nurse, 4 f. 10 in. high, by 3 f. $6\frac{1}{2}$ wide.

The

The Holy Family, by *Andrea del Sarto*. This and the last were from the Collection of the Marq. Mari, at Genoa. 3 f. 1 inch and $\frac{1}{4}$ high, by 2 f. $7\frac{1}{4}$ wide.

The Assumption of the Virgin, a beautiful figure supported by Boy-Angels, in a very bright manner, by *Morello*. 6 f. 4 inch. $\frac{3}{4}$ high, by 4 f. $9\frac{1}{2}$ wide.

The Adoration of the Shepherds, its companion : all the light comes from the child.

The Cyclops at their Forge, by *Luca Jordano*. This belonged to Gibbins. 6 f. 4 inches high, by 4 f. 11 wide.

Dædalus and Icarus, by *Le Brun*. In a different manner from what he generally painted. 6 f. 4 inch. high, by 4 f. 3 wide.

The Carlo Maratti Room

Is 30 f. by 21. The Hangings are Green Velvet, the Table of Lapis Lazuli ; at each end are two sconces of massive silver.

Over the chimney is Clement the Ninth, of the Rospigliosi family ; 3 qrs. sitting, a most admirable Portrait, by *Carlo Maratti*. It was bought by *Jervase* the painter out of the Arnaldi Palace at Florence, where are the remains of the great Palavicini

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Pallavicini Collection, from whence Sir Robert bought several of his pictures. Nothing can be finer than this, the boldness of the Penciling is as remarkable as his delicacy in his general pictures, and it was so much admired, that he did several of them.

The Judgment of Paris, drawn by *Carlo Maratti*, when he was 83 years old, yet has none of the rawness of his latter pieces; the drawing of the Juno is very faulty, it being impossible to give so great a turn to the person as he has given to this figure; it came out of the Pallavicini Collection. 5 f. 9 inch. $\frac{3}{4}$ high, by 7 f. $7\frac{1}{2}$ wide.

Galatea sitting with Acis, Tritons, and Cupids; its companion. 5 f. 8 inch. $\frac{3}{4}$ high, by 7 f. $7\frac{1}{2}$ wide.

The Holy Family, an unfinished picture, large as life, by *Carlo Maratti*, in his last manner. 3 f. 2 inch. $\frac{3}{4}$ high, by 2 f. $8\frac{1}{4}$ wide.

The Virgin teaching Jesus to read, by *Carlo Maratti*, 2 f. $3\frac{1}{4}$ by 1 f. $10\frac{1}{4}$.

St Cæcilia with four Angels playing on musical instruments, companion to the former. These two last are most perfect and beautiful pictures in his best, and most finished manner, and were in the Pallavicini Collection.

The

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The Assumption of the Virgin, by *Carlo Maratti*. she has a deep blue veil all over her, 2 f. 3 inch. $\frac{3}{4}$ high, by 1 f. 10 $\frac{1}{4}$ wide.

The Virgin and Joseph with a young Jesus, a fine picture by *Carlo Maratti*, in the manner of his master *Andrea Sacchi*, 2 f. 5 inch. $\frac{1}{4}$ high, by 2 f. wide.

The Marriage of St. Catharine, by *Carlo Maratti*, 2 f. 7 inch. high by 1 f. 10 $\frac{1}{2}$ wide.

Two Saints worshipping the Virgin in the Clouds, by *Carlo Maratti*, 2 f. 3 inch. $\frac{1}{2}$ high, by 1 f. 9 $\frac{1}{2}$ wide.

St. John the Evangelist, its companion.

A Naked Venus and Cupid, by *Carlo Maratti*, in a very particular stile, 3 f. 1 inch $\frac{1}{2}$ high by 4 f. 4 $\frac{1}{2}$ wide.

The Holy Family, by *Nicholo Beretoni*, *Carlo's* best scholar. This picture is equal to any of his master's. The grace and sweetness of the Virgin, and the beauty and drawing of the young Jesus, are incomparable. 3 f. 1 inch $\frac{1}{4}$ high, by 4 f. 4 $\frac{1}{4}$ wide.

The Assumption of the Virgin, by *Ditto*. 2 f. 2 inch. $\frac{1}{4}$ high, by 1 f. 8 $\frac{1}{4}$ wide.

The

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The Pool of Bethesda, by *Gioseppe Chiari*, another of *Carlo's* scholars. 3 f. 3 inch. high, by 4 f. 5 wide.

Christ's Sermon on the Mount *Ditto.*

Apollo and Daphne *Ditto.*

Bacchus and Ariadne, the best of the four, *Ditto*—the Bacchus seems to be taken from the Apollo Belvedere, as the ideas of the Ariadne and the Venus, evidently are from the figures of Liberality and Modesty, in the famous picture of *Guido*, in the collection of the Marquis del Monte at Bologna.

Apollo in Crayons, by *Rosalba*, 2 f. 2 inch. high, by 1 f. 8 wide.

Diana, its Companion.

A Profile Head of a Man, a capital Drawing in a great stile, by *Raphael*.

A Profile Head of St. Catherine, by *Guido*.

The Birth of the Virgin, by *Luca Jordano*, 2 f. 1 inch high, by 1 f. $\frac{1}{4}$ inch.

The Presentation of the Virgin in the Temple, its companion. These two are finished designs for two large pictures, which he painted for the fine Church of the Madonna della Salute at Venice.

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The Flight into Egypt, by *Morellio*, in the manner of *Vandyke*, 3 f. 2 inch. $\frac{1}{4}$ high, by 1 f. 11 $\frac{1}{4}$ wide.

The Crucifixion, its Companion.

Hercules and Omphale, by *Romanelli*, 3 f. 1 inch. $\frac{1}{2}$ high, by 4 f. 3 wide.

The Velvet Bed-Chamber

Is 21 f. and $\frac{1}{2}$ by 22 $\frac{1}{2}$. The Bed is of Green Velvet, richly embroidered, and laced with Gold; the Ornament designed by *Kent*; the Hangings are Tapestry, representing the Loves of Venus and Adonis, after *Albano*.

Alexander adorning the Tomb of Achilles, by *Le Mer*. The Head of Alexander is taken from his Medals, the figures are in the true Antique taste, and the Buildings fine, 8 f. 2 inch. $\frac{3}{4}$ high, by 5 f. 2 $\frac{1}{2}$ wide.

Over one of the Doors, a Sea-Port, by *Old Griffior*, 3 f. 2 inch. and $\frac{1}{2}$ high, by 4 f. 1 inch wide.

A Landscape over the other Door, by *Ditto*.

The

The Dressing-Room

Is hung with very fine Gold Tapestry, after Pictures of *Vandyke*. There are whole length Portraits of James I. Queen Anne his Wife, Daughter to Frederick the second King of Denmark, brother to Queen Anne ; they have fine borders of Boys, with Festoons, and Oval Pictures of the Children of the Royal Family. At the upper end of the room is a Glass Case filled with a large quantity of Silver Philegree which belonged to Catherine Lady Walpole.

Over the Chimney the consulting the Sibylline Oracles, a fine Picture, by *Le Mer* ; Companion to that in the Bed-chamber, the architecture of this, is rather the better.

The Embroidered Bed-Chamber.

The Bed is of the finest Indian Needle Work.

Over the Chimney, the Holy Family, large as life, by *Nicolo Poussin*. It is one of the most capital pictures in this collection, the airs of the Heads, and the Draperies are in the fine taste of *Raphael*, and the Antique. Elizabeth's Head is taken from a Statue of an old Woman in the Villa Borghese at Rome, the colouring

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is much higher than his usual manner; the Virgin's Head, and the young Jesus are particularly delicate, 5 f. 7 inch. by 4 f. 3 $\frac{1}{4}$ wide.

Over the Doors, two pieces of Cattle, by *Rosa di Tivoli*.

The Cabinet

Is 21 f. $\frac{1}{2}$ by 22 $\frac{1}{2}$, hung with Green Velvet. Over the Chimney is a celebrated picture of Rubens's Wife, by *Vandyke*; it was fitted for a pannel in her own Closet in Rubens's house. She is in black sattin with a hat on, a whole length; the Hands, and the Drapery are remarkably good.

Rubens's Family, by *Jordaens* of Antwerp; Rubens is playing on a Lute, his first Wife is sitting with one of her Children on her lap, and two others before her. There are several other figures and Genii in the air, 5 f. 9 inch. high, by 4 f. 5 $\frac{1}{2}$ wide. This picture belonged to the Duke of Portland.

A Winter-piece, by *Giacomo Bassan*, 3 f. 8 inch. $\frac{1}{2}$ high, by 5 f. 11 $\frac{3}{4}$.

A Summer piece, by *Leonardo Bassan*, 3 f. 8 inch. $\frac{1}{2}$ high, by 5 f. 11 $\frac{3}{4}$. These two were in the collection of *M. de la Vrilliere*.

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Boors at Cards, by *Teniers*, 1 f. 4 inch. high, by 1 f. 10 inch. wide.

Christ appearing to Mary in the Garden, an exceeding fine picture, by *Pietro da Cortona*, 1 f. 9 inch. $\frac{1}{2}$ high, by 1 f. 8 inch. wide.

The Judgment of Paris, by *Andrea Schiavone*. (Note, that all the pictures in this Room, except the Portraits, that have not the sizes set down, are very small.)

Midas judging between Pan and Apollo, by *Ditto*.

Christ laid in the Sepulchre, one of the finest pictures that *Parmegiano* ever painted, and for which there is a Tradition, that he was knighted by a Duke of Parma; there are 11 figures; the Expression, the Drawing and the Colouring, the Perspective, and Chiaroscuro, are as fine as possible. The figure of Joseph of Arimathea, is *Parmegiano's* own Portrait.

The Adoration of the Magi, by *Velvet Brugel*; there are a multitude of little figures, all finished with the greatest Dutch exactness; the Ideas too are a little Dutch, for the Ethiopian King is dressed in a Surplice with Boots and Spurs, and brings for a present a Gold Model of a Modern Ship.

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The Virgin and Child, a very pleasing picture, by *Baroccio*, but the drawing is full of faults.

A naked Venus sleeping, a most perfect figure, by *Annibal Caracci*; the Contours and the colouring excessive fine.

Head of Vanderdort, by *Dobson*.

St. John, a Head, by *Carlo Dolci*.

Head of Innocent the 10th, by *Velasco*.

A Boy's Head with a Lute, by *Cavalier Luti*.

Friers giving meat to the Poor, by *John Miel*,
1 f. 7 $\frac{1}{2}$ high, by 2 f. 2 inch. wide.

Its Companion.

Boors at Cards, by *Teniers*.

Boors drinking; its Companion, by *Ostade*.

A dying Officer at Confession, by *Bourgognone*; very bright Colouring and fine Expression, 1 f. 7 inch. $\frac{1}{2}$ high, by 2 f. 1 inch. $\frac{3}{4}$ wide.

Its Companion.

Christ laid in the Sepulchre, by *Giacomo Bassan*, a very particular picture, the lights are laid on so thick, that it seems quite Basso-Relievo. It is a fine design for a great Altar-piece which he has painted at Padua. This picture was a present to Lord Oxford, from James Earl of

of Waldegrave, Knight of the Garter, and Embassador at Paris.

Holy Family, by *Rottenhamer*.

Holy Family, with St. John on a Lamb, by *Williberts* a Scholar of *Rubens*, who has made a large picture, from whence this is taken, now in the Palace Pitti, at Florence: This is finely Finished, and the colouring neater than *Rubens*.

The Virgin and Child, by *Alexandro Veronese*; painted on black Marble.

Three Soldiers; a fine little picture, by *Salvator Rosa*, in his brightest manner.

The Virgin with the Child in her arms, by *Morello*, on black Marble. A present from Sir Benjamin Keene, Embassador at Madrid.

The Virgin with the Child in her arms asleep, by *Sebastian Concha*.

Edward the VI. an original small whole length, by *Holbein*; Edwardus Dei Gratia Sextus Rex Anglia & Francia & Hibernia.

Laban searching for his Images, by *Sebastian Bourdon*, 3 f. 1 inch $\frac{3}{4}$, by 4 f. 4 inch. $\frac{1}{2}$ wide.

The Banquetting House Cieling; it is the original design of *Rubens* for the middle compartment of that Cieling, and represents the
H 4 assumption

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assumption of King James I. into Heaven; it belonged to Sir *Godfrey Kneller*, who studied it much, as is plain from his sketch for King William's picture in the parlour, 2 f. 11 inch. high, by 1 f. 9 inch. $\frac{1}{2}$ wide.

Six Sketches of *Rubens* for triumphal arches, &c. On the entry of the Infant Ferdinand of Austria into Antwerp; they are painted with a description of the Festival. They are 2 f. and $\frac{1}{2}$ square.

Bathsheba bringing Abishag to David; an exceeding high-finished picture in varnish, by *Vanderwerff*; a present to Lord Orford, from the Duke of Chandos, 2 f. 10 inch. high, by 2 f. 3 wide.

Two Flower-pieces, most highly finished, by *Van Huysum*, 2 f. 7 inch. high, by 2 f. 2 wide.

Christ and Mary in the Garden, by *Philippo Laura*.

The Holy Family, by *John Bellino*; it belonged to Mr. Laws.

Landscape with figures, by *Bourgognone*, in the manner of *Salvator Rosa*.

Its Companion with Soldiers.

Two small Landscapes, by *Gaspar Poussin*.

Over

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Over the door into the Bed-chamber, the Holy Family, by *Matteo Ponzone*, a most uncommon hand, and a very fine picture. 3 f. 7 inch. $\frac{1}{2}$ high, by 5 f. 2 $\frac{1}{2}$ wide.

Over the Parlour Door, the Murder of the Innocents, by *Sebastian Bourdon*. 4 f. $\frac{1}{2}$ inch high, by 5 f. 8 wide.

Over the other Door, the death of Joseph, by *Velasco*. 3 f. 3 inch. high, by 4 f. 10 wide.

St. Christopher; a very small picture, by *Elzheimer*.

The Marble Parlour.

One intire side of this room is marble, with alcoves for sideboards, supported with columns of Plymouth marble. Over the chimney is a fine piece of alto-relievo in statuary marble, after the antique, by *Rysbrack*, and before one of the tables, a large granite cistern.

Henry Danvers Earl of Danby, a fine whole length in Garter Robes, by *Vandyke*.

Sir Thomas Wharton, brother to Philip Lord Wharton, and Knight of the Bath, whole length, by *Vandyke*, (from the Wharton Collection.)

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Two Fruit-pieces over the door, by *Michael Angelo Campidoglio*, from Mr. Scawen's Collection.

The Ascension, by *Paul Veronese*, over a door.

The Apostles after the Ascension, Ditto.

The Hall

Is a cube of 40, with a stone gallery round three sides. The cieling and the frieze of boys are by *Altari*. The bas-reliefs over the chimney and doors are from the antique.

The Figures over the great door, and the Boys over the lesser doors, are by *Rysbrack*. In the Frieze are bas-reliefs of Sir Robert Walpole and Catherine his first lady, and of Robert Lord Walpole their elder son, and Margaret Rolle his wife.

Over the Chimney is a bust of Sir Robert Walpole, Earl of Orford, by *Rysbrack*.

Before a Nich, over against the chimney, is the Laocoon, a fine cast in bronze, by *Girardon*, bought by Ld Walpole at Paris.

On the Tables, the Tiber and the Nile in bronze, from the antiques in the Capitol at Rome.

HOUGHTON HALL. 107

Two Vases in bronze, from the antiques in the Villas of Medici and Borghese at Rome.

The Bust of a Woman, a most beautiful antique.

The Bust of a Roman Empress, antique.

On Terms and Consoles round the Hall are the following Busts and Heads :

Marcus Aurelius, antique.

Trajan, Ditto.

Septimus Severus, Ditto.

Commodus, Ditto.

A young Hercules, Ditto.

Baccio Bandinelli, by Himself.

Faustina Senior, antique.

A young Commodus, Ditto.

Heads.

Homer, Modern.

Hesiod, Ditto.

Jupiter, antique.

A Philosopher, Ditto.

Hadrian, Ditto.

Pollux, Ditto.

Going

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Going from the Salon, down the great steps, through the Garden, you enter a porch adorned with Busts of

Rome, by *Camillo Rusconi*.

Minerva, Ditto.

Antinous, Ditto.

Apollo Belvedere, Ditto.

A Philosopher's Head, antique.

Julia Pia Severi, Ditto.

Out of this you go into a Vestibule, round which in the Niches are six Vases of Volterra alabaster. This leads into

The Gallery,

Which is 73 f. long, by 21 f. high, the middle rises 3 f. higher, with windows all round; the cieling is a design of *Serlio's* in the inner library of St. Mark's at Venice, and was brought from thence by Mr. Horace Walpole, jun.; the frieze is taken from the Sybils Temple at Tivoli. There are two chimnies, and the whole room is hung with Norwich damask. It was intended originally for a green-house; but on Sir Robert Walpole's resigning his employments Feb. 9, 1742, it was fitted up for his pictures, which

HOUGHTON HALL. 109

which had hung in the house at Downing-street.

Over the farthest chimney is that capital picture, and the first in this collection, the Doctors of the Church: they are consulting on the Immaculateness of the Virgin, who is above in the clouds.—In this picture, which is by *Guido* in his brightest manner, and perfectly preserved, there are six old men as large as life. The expression, drawing, design, and colouring, wonderfully fine. In the clouds is a beautiful Virgin all in White, and before her a sweet little angel flying. 8 f. 11 inch. high, by 6 f. wide—It was in the collection of the Marquis Angeli.

Over the other chimney, the Prodigal Son, by *Salvator Rosa*, 8 f. 3 inch. high, by 6 f. 5 $\frac{1}{2}$ wide.

Meleager and Atalanta, a Cartoon, by *Rubens*, larger than life; brought out of Flanders by General Wade: it being designed for tapestry, all the weapons are in the left hand of the figures. 10 f. 7 inch. high, by 20 feet 9 and half wide.

Four Markets, by *Snyders*, one of Fowl, and another of Fish, another of Fruit, and the fourth of Herbs. There are two more of them at Munich, a Horse and a Flesh Market; each six feet,

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feet, nine inches and half high, by 11 f. 1 and half wide.

Marcus Curtius leaping into the Gulph, an exceeding fine picture by *Mola*. There are multitudes of figures, fine attitudes, and great expressions of passion. This picture is 6 f. 4 inc. $\frac{1}{2}$ high, by 11 f. 4 inch. wide; and, with the next, belonged to Gibbins the Carver.

Horatius Cocles defending the Bridge. Its companion.

A Lions and two Lions, by *Rubens*. Nothing can be livelier, or in a greater style than the attitude of the Lions. 5 f. 6 inch. high, by 8 f. wide.

Architecture; it is a kind of a street with various Marble Palaces in perspective, like the Strada Nuova at Genoa; the buildings and Bas-reliefs are extremely fine, the latter especially are so like the hand of *Polydore*, that I should rather think that this picture is by this master, than by *Julio Romano*, whose it is called. There are some figures, but very poor ones, and undoubtedly not by the same hand as the rest of the pictures; there is an Officer kneeling by a Woman, who shews the Virgin and Child in the Clouds sitting under a Rainbow. This picture was a present to Lord Orford, from General Charles

HOUGHTON HALL. III

Charles Churchill, 5 f. 6 inch. $\frac{3}{4}$ high, by 6 f. 11 inch. wide.

An old Woman sitting in a chair, a Portrait three quarters, by *Rubens*, bought at Mr. Scawen's sale.

An old Woman reading, an extream fine Portrait, by *Boll*, bought at the Duke of Portland's sale, when he went Governor to Jamaica.

Cupid burning armour, by *Elisabetta Sirani*, *Guido's* favourite Scholar, 2 f. 1 inch $\frac{1}{2}$ high, by 2 f. 7 $\frac{1}{2}$ wide.

An Usurer and his Wife, by *Quintin Matsys*, the Blacksmith of Antwerp: This picture is finished with the greatest labour and exactness imaginable, and was painted for a family in France; it differs very little from one at Windsor, which he did for Charles I. 2 f. 8 inch. $\frac{3}{4}$ high, by 1 f. 10 $\frac{3}{4}$ wide.

Job's friends bringing him presents; a fine picture, by *Guido*, which he has executed in large, and in his brightest manner, in the Church of the Mendicants at Bologna; this is dark, but there is most masterly skill in the naked, and in the disposition of the figures, 3 f. 1 inch high, by 2 f. 4 $\frac{1}{2}$ wide.

Europa,

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Europa, a fine Landscape, by *Paul Brill*, the figures by *Dominichini*, 2 f. 5 inch. high, by 3 f. 5 $\frac{3}{4}$ wide.

Africa, its Companion.

Dives and Lazarus, by *Paul Veronese*. There are few of him better than this, the building is particularly good, 2 f. 7 inch. $\frac{1}{2}$ high, by 3 f. 5 wide. It belonged to Monsieur de Morville Secretary of state in France.

The Exposition of Cyrus, by *Castiglione*, a very capital picture of this master, 2 f. 4 inch. $\frac{1}{4}$ high, by 3 f. 6 $\frac{1}{4}$ wide.

Its Companion.

The Adoration of the Shepherds, by *Old Palma*, from the collection of Monsieur de la Vrillière, Secretary of state in France, 2 f. 6 inch. high, by 3 f. 10 wide.

The Holy Family, by *Ditto*. 2 f. 7 inch. $\frac{1}{4}$ high, by 4 f. 5 wide, from Monsieur Flinck's collection.

A fine Moon-light Landscape, with a Cart overturning, by *Rubens*, 2 f. 10 inch. high, by 4 f. 1 wide. (It was Lord Cadogan's.)

Nymph and Shepherd, by *Carlo Cignani*, 3 f. 4 inch. high, by 4 f. 1 $\frac{1}{4}$ wide.

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Two Women; an Emblematical picture, by *Paris Bourdon*, 3 f. 6 inch. high, by 4 f. 2 wide. from Mr. Flinck's collection.

Abraham, Sarah, and Hagar, by *Pietro Cortona*. The Great Duke has a small sketch of this, but reversed, and with the Sarah and other figures at a distance, the Hagar is much fairer than in this, 6 f. 10 inch. high, by 6 f. 1 wide.

Abraham's Sacrifice, by *Rembrandt*. Abraham's Head, and the naked body of Isaac, are very fine; the painter has avoided much of the horror of the story, by making Abraham cover the Boy's face, to hide the horror from himself, 6 f. 3 inch. high, by 4 f. 3 $\frac{3}{4}$ wide.

The Old Man and his Sons with the Bundle of Sticks, by *Salvator Rosa*, in his finest taste, 6 f. high, by 4 f. 2 $\frac{1}{2}$ wide.

The Adoration of the Shepherds, *Ossagon*, a most perfect and capital picture of *Guido*, not inferior to the Doctors: The beauty of the Virgin, the delicacy of her and the Child, (which is the same as in the Simeon's arms in the Salon) the awe of the Shepherds, and the Chiaro Oscuro of the whole picture, which is in the finest Preservation, are all incomparable. This belonged to Monsieur de la Vrilliere, 3 f. 3 inch. $\frac{1}{2}$ every way.

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The Continnence of Scipio, by *Nicolo Poussin*; painted with all the purity and propriety of an ancient Bas-relief. This picture belonged to Monsieur de Morville, and is 3 f. 8 inch. $\frac{1}{4}$ high, by 5 f. 2 wide.

Moses striking the Rock, by *Nicolo Poussin*. There is a great fault in it; Moses is by no means the principal figure, nor is he striking the Rock angrily, and with a great air, but seems rather scraping out the Water: The thirst in all the figures, the piety in the young Man lifting his Father to the Stream, and the devotion in others are extremely fine, 3 f. 11 inch. $\frac{1}{2}$ high, by 6 f. 3 $\frac{1}{2}$ wide.

The Placing Christ in the Sepulchre, over the door, by *Ludovico Caracci*, 6 f. 3 inch. high, by 5 f. 1 wide.

Moses in the Bulrushes, by *Le Soeur*; a present to Lord Orford, from the Duke of Montague, 7 f. 1 inch high, by 4 f. 8 $\frac{1}{2}$ wide.

The Adoration of the Magi, by *Carlo Maratti*. He has painted another of them in the Church of the Venetian St. Mark at Rome, 6 f. 11 inch. high, by 4 f. 4 wide.

Cows and Sheep, by *Teniers*, in his best manner, 1 f. 11, by 2 f. 9.

Landscape

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Landscape with a Cascade and Sheep; a very fine picture, by *Gasspar Poussin*. It was bought at the late Earl of Halifax's sale, 1 f. 11 inch. high, by 2 f. 9 wide.

The last Supper, by *Raphael*; It is in fine Preservation, 1 f. 8 inch. high, by 2 f. 8 and $\frac{1}{2}$ wide.

Solomon's Idolatry, by *Stella*. It is painted on black and gold Marble, which is left untouched in many places of the Ground. There are many figures finely finished, and several beautiful airs of Womens Heads, 1 f. 10 inch. high, by 2 f. 5 $\frac{1}{4}$ wide.

A Sea-port; a fine picture of *Claude Lorrain*. There is a bright Sun playing on the Water, and the whole Shine of the picture is in his very best manner. It belonged to Monsieur Morville, 3 f. 1 inch $\frac{1}{4}$ high, by 4 f. 2 $\frac{1}{2}$ wide.

A calm Sea, *Ditto*. A most pleasing and agreeable picture. There are two figures on the fore Ground, Apollo and the Sibyl; she is taking up a handful of sand, for every grain of which she was to live a year. Apollo granted her this Boon, as the price of her Person, which afterwards she refused him. The Promontory is designed for Cumæ, the Residence of the Sibyl. Among the Buildings are the Ruins of the Castellum Aquæ Martiæ with the Trophies of

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Marius, which are now placed in the Capitol; the remains of the Building itself stands near the Coliseum, 3 f. 2 inch. $\frac{1}{4}$ high, by 4 f. 1 wide.

Two Landscapes, by *Gaspar Poussin*, in his dark manner, that at the upper end of the Gallery is fine. These two and the latter Claude were in the Collection of the Marquis di Mari, 3 f. 3 inch. $\frac{1}{4}$ high, by 4 f. 5 $\frac{1}{4}$ wide each.

The Ioconda, a Smith's Wife, reckoned the handsomest Woman of her time: She was mistress to Francis I. King of France; by *Lionardo da Vinci*. This was Monsieur de Morville's, 2 f. 9 inch. high, by 2 f. $\frac{1}{4}$ wide.

Apollo, by *Cantarini*, a Contemporary of *Guido*, whose manner he imitated, 2 f. 7 inch. high, by 2 f. $\frac{1}{4}$ wide.

The Holy Family, with Angels, by *Valerio Castelli*, who studied *Vandyke*, 2 f. 5 inch. high, by 1 f. 11 $\frac{1}{2}$ wide.

The Eagle and Ganymede, by *Michael Angelo Buonarotti*, 2 f. 11 inch. high, by 1 f. 11 wide.

The Virgin and Child, a most beautiful, bright, and capital picture, by *Dominichino*; bought out of the Zambecari palace at Bologna, by

HOUGHTON HALL. 117

by Horace Walpole, Junr. 2 f. 4 inch. high,
by 1 f. 11 $\frac{1}{2}$ wide.

The Salutation, a fine finished picture, by
Albano, 2 f. high, by 1 f. 6 inch. $\frac{1}{2}$ wide.

CHARLES JENNENS, Esq.

In Ormond Street, Red Lion Street, Hol-
born.

THE Nativity ; after *Pietro da Cortona*.

The Offering of the Magi *Carlo Maratti*.

Holy Family, after *Raphael*.

Holy Family *Fr. Mazzuoli Parmegiano*.

A piece of Fruit, &c. *De Heem*.

Landscape *Claude Lorrain*. Capital.

Landscape, with St. Jerom and the Lion *Nicola Poussin*.

Cattle and Fowls *Benedetto Castiglione*.

The finding of Moses *Lucatelli*.

- A Land Storm *Gaspar Pouffin.*
- A Bagpiper *Spagnoletti.*
- Landscape *Nicola Pouffin.*
- A View of the Rhine *Sachtewen.*
- Ruins, by *Harvey*, with Christ and the Woman
of Canaan, by *J. Vanderbank*, the Sky and
Trees by *Wotton.*
- A Man with a Straw Hat eating Porridge,
Annibal Caracci.
- A View of the Castle of St. Angelo *Marco Ricci.*
- A Miracle *Sebastian Concha.*
- A young Head *Guido.*
- The Crucifixion *Vandyke.*
- St. John baptizing Christ *Rottenhamer.*
- Three Boys, viz. Christ, John the Baptist, and
an Angel, of the school of *Rubens.*
- A Holy Family.
- St. Paul before King Agrippa, after *Le Sueur.*
- A Philosopher mending a Pen *A. le Pape.*
- St. Cecilia in a circle of Flowers, by *Filippo
Laura*, in the manner of *Domenichino*, the
Flowers by *Maria di Fiori.*
- Landscape

- Landscape *Both.*
- Butler the Poet *Zouft.*
- Holy Family *Sebastian Bourdon.*
- A Storm *Vandewelde.*
- An oval of Flowers with the Wife men offering
Seghers.
- A Piece of Architecture, with the Landing of
Æsculapius at Rome *Paulo Panini.*
- A Madona, &c. *Carlo Maratti.*
- Landscape, *Moucheron*, with figures, by *Berg-*
ham.
- The two Maries at the Sepulchre
Pietro da Cartona.
- Bishop Ken *Riley.*
- David and Saul *Jordaens or Van Hart.*
- A Sun-set *Vanderneer.*
- Abraham and Melchisedeck *Castiglione.*
- A Nativity, after *Giuseppe Chiari.*
- Landscape *Vandieft.*
- A Carpet, &c. *Maltese.*
- Landscape, *Claude*, in his first manner.

Landscape, with Cain and Abel	<i>Rowland Savory.</i>
Two Pieces of Fish and Fowl	<i>Rybrack.</i>
A Nativity	<i>Albani.</i>
An old Man's Head	<i>Rembrandt.</i>
Landscape, <i>Retork</i> in the manner of <i>Elzheimer.</i>	
Christ going to be crucified, a sketch, by <i>Annibal Caracci.</i>	
Tobias and the Angel <i>Mich. Angelo da Caravaggio.</i>	
Celebration of Twelfth-night	<i>David Rykart.</i>
Moon-light	<i>Vandieft.</i>
Figures and Cattle	<i>Van Bloom.</i>
Landscape and a Sea View	<i>Vandieft.</i>
A Sleeping Boy	<i>Simon Vouet.</i>
The Wise Men offering	<i>Augustin Caracci.</i>
A Nativity	<i>Le Sueur.</i>
Landscape with the Flight into Egypt, by <i>Antonio (called Gobbo) Caracci</i> ; figures, by <i>Domenichino,</i>	
A Conversation	<i>Teniers.</i>
A Sea Piece	<i>Vandesvelde.</i>
The Inside of a Church	<i>De Neef.</i>
Landscape	

Landscape with Balaam and the Angel.

Landscape and Ruins *Gaspar Poussin.*

Shakespeare in Crayons, by *Vandergucht*, from the only original picture, which is in the possession of Lady Carnarvon.

Christ praying in the Garden, *Ludovico Caracci*, a capital piece.

Abraham and Melchisedeck, after *Raphael*,
Nicola Poussin.

Dead Game, *De Koning*, with a man, by *Luca Giordano*; some are of opinion that the whole piece is by *Giordano*.

Two door pieces, *Tempesta* and *Crescentio*.

Landscape with cattle and figures *Bergham.*

The raising of Lazarus *Paulo Lanza.*

A Magdalen *Giuseppe Chiari.*

A small picture of Prince Charles and his Brother. K. James II. when Duke of York, after *Sir Peter Lely*.

Robert Devereux Earl of Essex.

The head of a female Saint.

A head after *Titian.*

Christ preaching on the Mount *Van Rhychoot.*

David

David playing on the Harp to cure Saul	<i>Hayman.</i>
Landscape with a view of Hamstead and Highgate	<i>Lambert.</i>
The Resurrection of Christ	<i>Hayman.</i>
Landscape	<i>Gainsborough.</i>
Sir John Falstaff, &c.	<i>Hayman.</i>
An Angel sleeping, after <i>Guido.</i>	
A small head	<i>Frank Hals.</i>
Two Sea Pieces	<i>Vanderwelde.</i>
A Flower Piece	<i>Old Baptisť.</i>
Moses striking the Rock	<i>Le Brun.</i>
King Charles I. after <i>Vandyke.</i>	
King Charles II. and his Queen	<i>Lely.</i>
Duke of Ormond	<i>Dahl.</i>
A Statuary	<i>Spagnoletti.</i>
An old Man reading	<i>Guercino.</i>
Landscape with figures	<i>Paul Brill.</i>
Ruins and figures	<i>Viviano and J. Miel.</i>
Landscape and figures	<i>Fr. Bolognese.</i>
Titian and Aretine, after <i>Titian.</i>	
A View of Pliny's Villa	<i>Lucatelli.</i> <i>Prince</i>

Prince Rupert, half length	<i>Greenhill.</i>
A Sea Piece	<i>Vandiest.</i>
A Flower Piece	<i>Old Baptist.</i>
Gustavus Adolphus	<i>Mirevelt.</i>
A Conversation	<i>Bamboccio.</i>
Temptation of St. Anthony, <i>Brower</i> ; the landscape, by <i>Paul Brill.</i>	
Landscape, <i>Gaspar Poussin</i> ; the figures by <i>Filippo Laura.</i>	
A Dead Christ, &c. School of <i>Caracci.</i>	
Landscape and figures	<i>Fr. Miel.</i>
General Monk when young, 3 quarters.	
A Man singing	<i>Brower.</i>
Landscape	<i>Claude Lorrain.</i>
Landscape with high Rocks	<i>Salvator Rosa.</i>
A View of St. Mark's Place at Venice in carnival time	<i>Canaletti.</i>
A View of the great canal at Venice	<i>Ditto.</i>
Landscape	<i>Rembrandt.</i>
A Lutenist	<i>Fr. Hals.</i>
A Moonlight	<i>Vanderneer.</i>
	<i>The</i>

- The Chevalier de St. George, in miniature.
 A Musician's Head *Rembrandt.*
 A Circle of Flowers, by *Baptist*; with Christ and
 the Woman of Samaria, by *Cberon.*
 A Madona, school of *Carlo Maratti.*
 A half length of Gen. Monk, from *Lely.*
 Landscape *Tillemans.*
 A Sea Piece, a Squall *Vandewelde.*
 A Night Storm *De Vlieger.*
 The Virgin with the Child asleep.
 A View of a Water-mill.
 A Cobler.
 An Ascension *Giuseppe Chiari.*
 Two Landscapes *Houfeman.*
 Two pictures of the Chevalier, and the Princess
 Louisa his Sister.
 King James II. his Queen *Sir Godfrey Kneller.*
 The Burning of Troy *Van Hiel.*
 A View in Holland *Van Goen.*
 Landscape, in *Van Goen's* manner.
 Landscape and figures *Van Goen.*
 The

The Marquis of Hamilton; after *Vandyke*.

A small round Landscape.

A large Landscape *Lucas Van Uden*.

Salvator Mundi *Vandyke*.

A Sea Piece and Landscape *Vander Cabel*.

Lord Clarendon; *Dehson*.

A small round Landscape; in the manner of
Bourgoigne.

A Sea Piece *De Man*.

King James I. half length *Mytens*.

Two Landscapes *Ruytdale*.

The Conversion of St. Paul *P. Snayer*.

A small head on silver, supposed the Marquis of
Montrose *Ferd. Laithe*.

J. Miel the painter, *Himself*.

Two small Pictures *Horizonti*.

Two ditto *Lucatelli*.

Prince Henry *Peter Oliver*.

Ruins of the Temple of Minerva *Viviano*, or
Salvius.

Landscape *Rubens*
Landscape

Landscape	<i>Fouquier.</i>
Frost Piece	<i>Ostade.</i>
Landscape, <i>Gaspar de Wit</i> , figures by <i>Ferg.</i>	
Ruins and figures	<i>Marco and Sebastiano Ricci.</i>
Sea Piece	<i>Vanderwilde.</i>
Landscape; manner of <i>Van Uden.</i>	
<i>Filippo Laura</i>	<i>Himself.</i>
Two small Views	<i>Cocoranti.</i>
A Sea Calm	<i>Woodcock.</i>
David and Abigail	<i>Brugbel.</i>
A Sea View	<i>Bonaventure Peters.</i>
Landscape	<i>Martin Ryckaert</i>
Two small Landscapes	<i>Artois.</i>
The finding of Moses	<i>Romanelli.</i>
Dead Birds	<i>Ferguson.</i>
Two Landscapes	<i>Ruysdale.</i>
St. John led by his Disciples	<i>Blanchet.</i>
Landscape	<i>Rembrandt.</i>
Landscape, <i>Ruysdale</i> ; the figures by <i>Wouwermans.</i>	
A Lady's Head	<i>Cornelius Jonson.</i>
Lord Carnarvon	<i>Lely.</i>
A Dutch Watchmaker	<i>Fr. Hals.</i>
	Landscape

Landscape	<i>Van Huysum</i>
Landscape	<i>J. Affelyn</i>
Landscape	<i>Swanevelt.</i>
Landscape	<i>Francisco Mille.</i>
The Marriage of St. Catherine ; after <i>Giorgione.</i>	
Landscape	<i>Swanevelt.</i>
Landscape, with Argus and Hermes.	
The Last Supper	<i>Vandyke or Dieperbeck.</i>
The Flight into Egypt	<i>Polembergh.</i>
L. D'Honat's Eden.	
A Calm, <i>Vandevelde</i> , in his best manner.	
The good Samaritan.	
Landscape	<i>Tempesta.</i>
St. Peter walking on the Sea	<i>Paul Brill.</i>
Fowls	<i>Cradock.</i>
A Storm	<i>Vandevelde.</i>
Ruins	<i>Viviano.</i>
The Transfiguration, after <i>Raphael.</i>	
Landscape and figures	<i>Bourgognone.</i>
A Winter Piece	<i>Molinaer.</i>
St. Jerom	<i>Teniers.</i>
Landscape	<i>Roussseau.</i>
	<i>Ruins</i>

- Ruins *Panini.*
 A Sun-rising *Courtois.*
 Landscape *Old Patell.*
 A Church, *De Neef*; the priest carrying the host;
 the figures by *Teniers.*
 St. Sebastian, after *Domenichino.*
 St. Peter delivered out of prison, by *De Neef*,
 the figures by *Teniers.*
 A Head, supposed to be of an apostle
Yandyke.
 The Flight into Egypt, a sketch *Gius. Passeri*
 Part of *Titian's* Comari, copied by *Dabl.*
 A Head of Christ crowned with Thorns *Guido.*
 Christ crowned with Thorns, with the Reed in
 his Hand; School of *Caracci.*
 Lot going out of Sodom; and Abraham with
 three Angels; two drawings by *Cheron.*
 St. Jerom in a Cave *Teniers.*
 The Murder of the Innocents; a drawing after
Raphael.
 The Passage of the Israelites through the Red
 Sea; a drawing after *Nic. Poussin* *Cheron.*
 Land Storm; by *Peters* or *Teniers.*
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A Copy of Raphael's *Heliodorus.*
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- St. Peter dictating the Gospel to St. Mark
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- A Landscape by *Verboom*, the Figures, &c. by
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- Decollation of St. John the Baptist, by *Mich.*
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- A Man's Head *Sir Ant. More.*
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- The Holy Child Jesus in the arms of Joseph, by
Giuseppe del Solo, a disciple of *Carlo Cignani.*
- A Landscape *Solomon Ruysdale.*
- An Ascension; the finished Sketch for the King's
Chapel at Versailles *Jouvenet.*
- A Holy Family *Erasmus Quilineus.*
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Two Landscapes	<i>Mola.</i>
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A Landscape and Architecture, by <i>Le Maire</i> , with Figures by <i>Filippo Laura.</i>	
A Landscape	<i>Fauguier.</i>
A Village Carnival	<i>P. Wouvermans.</i>
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Christ healing the Sick, a Sketch	<i>Tintoret.</i>
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A Cartoon Head	<i>Raphael.</i>
Christ disputing with the Doctors, a Sketch	<i>Titian.</i>
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A Battle	<i>Salvator Rosa.</i>
Two Views of the Clitumnus and Avernus	<i>Wilson.</i>
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A Storm	<i>Annibal Caracci.</i>
A Landscape, with the Baptism of Christ	<i>Nicola Poussin.</i>
Samson slaying the Philistines with the Jaw-bone of an Ass	<i>Valerio Castelli.</i>
Portrait of Fred. Zuccharo	<i>Himself.</i>
Hercules and Antæus	<i>Rubens.</i>
Hagar and Ishmael	<i>Le Sueur.</i>
A Woman making Lace	<i>Schalken.</i>
The Fall of Simon Magus, a Sketch	<i>Pompeio.</i>
A Shepherd and Shepherdess with Cattle	<i>C. du Jardin.</i>
A Landscape	<i>Dekker</i>
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An Ox, by <i>Potter</i> ; the Landscape by <i>Vanderhyde.</i>	
The Flight into Egypt	<i>Dominic. Antolini.</i>
Hercules and Cerberus, a Sketch	<i>Rubens.</i>
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A Landscape, <i>Brugel</i> , the Figures <i>Rottenhamer.</i>	
Moses on the Mount	<i>Jac. Bassan.</i>
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	A Copy

A Copy of Guido's Aurora, *Carlo Maratti* or
Gius. Cbiari.

Landscape *Wotton.*

Lot and his Daughters *Elzheimer.*

Christ in the Garden *Paul Veronese.*

A Moon-light *Old Griffier.*

Landscape *Berkbryde.*

Landscape *De Heusch.*

Landscape, *Wynantz*; the Figures *Wouvermans.*

Christ's Agony in the Garden *Ant. Balestra.*

John Baptist pointing out Christ to two Disciples
Ditto.

Landscape *Vanderneer.*

Landscape *Fauquier*, Figures *Teniers.*

A Witch and Devils *Brughel.*

A Battle *Wotton.*

An old Man's Head *Rembrandt.*

Landscape *Borsam.*

Venus coming to Vulcan to beg Armour for
Aeneas *Goltzius.*

Landscape *Gaspar Poussin.*

Landscape

Landscape *Nicola Poussin.*

Two Heads of an old Man and an old Woman
Denier.

King Ahasuerus and Q. Esther *Gabiani.*

The Sick Man healed at the Pool of Bethesda
Erasmus Quilneus.

The Last Supper *Jourvenet.*

Head of a Madona, with a Book
Elizabetta Sirani.

Landscape *Studio.*

Busts, Statues, Bas-reliefs, &c.

A Girl's Head, Marble, after the antique
Scheemaker.

A Model of St. John Baptist in the Wilderness,
by *Bernini*, in terra cotta.

The Judgement of Midas, a bas relief in ivory.

Orpheus playing to the Beasts, a bas relief in
bronze.

Erato, bronze, antique.

The Statue of Fides Christiana, by *Ronbiliac*,
in marble.

A Model.

A Model of St. Andrew, by *Fiamingo*; terra cotta.

A Madona and Child, in imitation of *Rubens's* manner of painting, terra cotta.

Ceres, after that in the Capitol, by *Scheemaker*, in terra cotta.

St. Jerom, by *Michael Angelo*, in terra cotta.

A Bacchanalian Boy, after *Camillo Rusconi*.
Hayward.

A Bust of Aratus, after the antique, in marble,
Ditto.

A Model of Mr. Roubiliac's Statue of Fides
Christiana, in terra cotta.

A Model of Moses, by *Mich. Angelo*, terra cotta.

A Model of Flora, by *Roubiliac*; terra cotta.

A Vestal, after the antique, in marble, *Hayward.*

A small Antique Bust of *Æsclepiades* the Greek
Physician, in marble.

KENSINGTON PALACE.

On passing the base court, you enter thro' a large portico into a stone gallery, that leads to the great staircase which is a very fine one, and consists of several flights of black marble steps adorned with iron balusters finely wrought. The painting here affords the view of several balconies with groups of figures representing Yeomen of the Guards and spectators ; among whom are drawn Mr. Ulrick, commonly called the young Turk, in the Polonese dress in which he waited on K. George I. Peter the wild youth, &c. The staircase is richly decorated and painted, by Mr. *Kent*.

The first room is hung with fine tapestry, representing Diana hunting and killing the Wild Boar. Over the Chimney is a picture in a grand taste representing one of the Graces in the character of Painting receiving instructions from Cupid. This piece is said to be by *Guido*. In one corner is a marble statue of Venus with an apple in her hand, and in another the statue of Bacchus.

The

The second room has its cieling painted with Minerva, furrounded with the Arts and Sciences, by *Kent*.

Over the Chimney is a very fine piece, representing Cupid admiring Psyche, while she is asleep, by *Vandyke*.

On each side of the Room are hung several Portraits, as

King Henry VIII. and the Comptroller of his Houshold, *Holbein*.

King Charles I. and his Queen, 3 quarters, *Vandyke*.

Duke and Dutcheß of York, Sir *Peter Lely*.

Over the Doors,

King William and Queen Mary, when Prince and Princess of Orange, *Ditto*.

The third Room, which was Queen Caroline's apartment, is adorned with beautiful Tapestry, representing a Dutch Winter-piece, and the various diversions peculiar to the natives of Holland, by *Vanderbank*.

Over the Chimney is an admirable picture of K. Charles II. K. James II. and their Sister the Princess of Orange when Children, by *Vandyke*.

In the Fourth Room.

A Battle between the Germans and Italians,
by *Holbein*.

Jupiter descending in a Shower of Gold.

The Widow Eliot, both by *Riley*.

In the Fifth Room.

The Crucifixion *Titian*.

Our Saviour laid on the Cross *Ditto*.

Our Saviour calling St. Matthew
Annibal Caracci.

Christ healing the Sick in the Temple *Verrio*.

Henry IV. of France *Titian*.

Q. Mary I. and Q. Elizabeth, when Children
Holbein.

Q. Anne, when an Infant *Sir Peter Lely*.

Several Heads *Raphael*.

In the Sixth Room, or rather Gallery.

K. Henry VIII. and Q. Katherine of Arragon,
both by *Holbein*.

K. Philip of Spain, and Q. Mary *Ditto*

K. James

K. James I. *Vandyke.*

K. Charles II. The Face, by Sir Peter Lely.

Q. Elizabeth in a Chinese Dress, drawn when she was a prisoner at Woodstock,

K. James II. when Duke of York, and his Queen, both by Sir Peter Lely.

K. William and Queen Mary in their Coronation Robes, by Sir Godfrey Kneller, who was knighted upon painting these pictures.

Queen Anne, after Sir Godfrey Kneller.

Queen Caroline, poorly executed.

The seventh, or Cupola Room, has a Star in the centre, and the cieling all round is adorned with paintings in Mosaic; round the room are placed at proper distances eight Busts of ancient Poets, and six Statues of Heathen Gods and Goddesses at full length, gilt. Over the Chimney-piece is a curious Bas-relief in marble, representing a Roman Marble, with a Bust of Cleopatra, by Mr. Ryssbrack.

In the King's great Drawing room, over the Chimney, is a very fine picture of St. Francis adoring the Infant Jesus in the lap of the Virgin Mary, Joseph attending, *Rubens.*

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In this Room are also,

The Holy Family *Paul Veronese.*

Three Priests *Tintoret.*

St. Agnes *Domenichino.*

Over one of the Doors,

St. John Baptist's Head *Titian.*

Mary Magdalen *Ditto.*

A naked Venus *Ditto.*

A Venus in a supine posture stealing an Arrow out of Cupid's Quiver, with beautiful ornaments in the high taste of the Greek antique, representing Love and the Drama, by *Jacobo da Puntormo*, upon the original outlines of *Michael Angelo Buonarroti*.

Villars Duke of Buckingham, and his younger Brother when Boys; one of the capital pieces of *Vandyke*.

Venus dressing by the Graces *Guido.*

Andromeda chained to a Rock *Ditto.*

Our Saviour in the Manger *Raffan.*

Part of the Holy Family *Old Palma.*

The

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The Cieling of this Room is painted with the story of Jupiter and Semele.

In the State Chamber, over the Chimney is a picture of our Saviour and St. John Baptist, by *Raphael*.

In the State Dressing Room the hangings are all of needle-work ; a present from the Queen of Prussia.

The Pictures are,

Edward VI.

Holbein.

Two young Noblemen of Venice, both by
Tintoret.

Titian's Lady, painted by himself.

The painted Gallery is adorned with many admirable pictures. At one end is K. Charles I. on a White Horse, with the Duke D'Espernon holding his Helmet.

At the other end fronting this is the same King, with his Queen and two Children, Charles II. when a child, and James II. an infant in the Queen's lap. These two by *Vandyke*.

Esther fainting before King Ahasuerus, by
Tintoret.

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The Nine Muses in concert *Dirto.*

Midas preferring Pan to Apollo, by
Andrea Schiavone.

The Shepherds offering gifts to Christ.

St. John in Prison.

The Woman of Samaria.

St. John Baptist's Head.

All by Old Palma.

Noah's Flood *Bassan.*

Over the Chimney a Madona *Raphael.*

A Madona *Vandyke.*

The Birth of Jupiter *Giulio Romano.*

A Cupid whetting his Arrow *Annibal Caracci.*

A Venus and Cupid *Titian.*

The

The LEASOWES.

The Seat of the late WILLIAM SHENSTONE,
Esq.

THE *Leasowes* is in the parish of Hales Owen, a small market town in Shropshire, but surrounded by other counties, and thirty miles from Shrewsbury.

In the road from Birmingham to Bewdley, about half a mile short of Hales Owen, you quit the great road, and turn into a green lane on the left hand, where descending to the bottom of a valley finely shaded, the first object that occurs is a ruined wall, and a small gate within an arch, inscribed the *Priory Gate*. Here the company should properly begin their walk, but generally chuse to go up with their horses or equipage to the house; from whence returning they descend back into the valley. Passing through a small gate at the bottom of the fine swelling lawn that surrounds the house, you enter upon a winding path with a piece of water on your right. The path and water overshadowed with trees, form a scene at once cool, solemn,

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and sequestered; which is so striking a contrast to the lively scene you have just left, that you seem all on a sudden landed in a subterraneous region. Winding down the valley, you pass beside a small root-house, where, on a tablet, are these lines.

Here in cool grot, and mossy cell,
We rural fays and faeries dwell;
Tho' rarely seen by mortal eye,
When the pale moon ascending high,
Darts thro' yon limes her quiv'ring beams,
We frisk it near these chrytal streams.

Her beams reflected from the wave,
Afford the light our revels crave;
The turf with daisies broider'd o'er,
Exceeds we wot the Parian floor;
Nor yet for artful strains we call,
But listen to the waters fall.

Would you then taste our tranquil scene,
Be sure your bosoms be serene;
Devoid of hate, devoid of strife,
Devoid of all that poisons life:
And much it 'vails you in their place,
To graft the love of human race.

And tread with awe these favour'd bowers,
Nor wound the shrubs, nor bruise the flowers,
So

So may your path with sweets abound !
 So may your couch with rest be crown'd !
 But harm betide the wayward swain,
 Who dares our hallow'd haunts profane.

You now pass through the Priory gate, and are admitted into a part of the valley somewhat different from the former ; tall trees, high irregular ground, and rugged seats. The right presents you with perhaps the most natural, if not the most striking of the cascades here found ; the left with a sloping grove of oaks ; and the centre with a pretty circular landscape appearing through the trees, of which Hales Owen steeple, and other objects at a distance form an interesting part. The seat beneath the ruined wall has these lines of Virgil inscribed :

Lucis habitamus opacis
 Riparumque toros, & prata recentia rivis
 Incolimus.

You now proceed a few paces down the valley to another bench, (a) where you have this cascade in front, which, together with the internal arch and other appendages, makes a pretty irregular

(a) These extempore rude benches seem intended as hints to spectators, lest in passing cursorily through the farm, they might suffer any of that immense variety the place furnishes, to escape their notice.

picture.

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picture. The stream attending us with its agreeable murmurs as we descend along this pleasing valley, we come next to a small seat, where we have a sloping grove upon the right, and on the left a striking vista to the steeple of Hales Owen, which is here seen in a new light. We now descend farther down this sequestered valley accompanied on the right by the same brawling rivulet running over pebbles, till it empties itself into a fine piece of water at the bottom. The path here winding to the left, conforms to the water beforementioned, running round the foot of a small hill, and accompanying this semicircular lake, into another winding valley, somewhat more open, and not less pleasing than the former. Before we enter this, it will be proper to mention a seat about the centre of this water scene, where the ends of it are lost in the two vallies on each side; and in front it is invisibly connected with another piece of water of about twenty acres, open to the Leasowes, but not the property of the owner. The background of this scene is very beautiful, and exhibits a picture of villages and varied ground, finely held up to the eye.

We now leave the Priory upon the left, and wind along into the other valley; till by a pleasing serpentine walk we enter a narrow glade,

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glade, the slopes on each side finely covered with oaks and beeches, on the left of which is a common bench, which affords a retiring place secluded from every eye, and a short respite, during which the eye reposes on a fine amphitheatre of wood.

We now proceed to a seat beneath a fine canopy of spreading oak, on the back of which is this inscription :

Huc ades ; O Meliboe ! caper tibi salvus, &
hoedi,
Et si quid cessare potes, requiesce sub umbra.

The picture before it is that of a beautiful home scene ; a small lawn of well varied ground encompassed with hills and well-grown oaks, and embellished with a cast of the piping Faunus, amidst trees and shrubs on a slope upon the left ; and on the right and nearer the eye, with an urn thus inscribed :

INGENIO ET AMICITIÆ
GULIELMI SOMERVILLE.

And on the opposite side

G. S. POSUIT,
Debita spargens lacrima favillam
Vatis amici.

The

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The scene is enclosed on all sides by trees, in the middle only there is an opening, where the lawn is continued and winds out of sight.

Here through a gate, you are led by a thicket of many sorts of willows into a large root-house inscribed to the Earl of Stamford, who was present at the first opening of the cascade, which is the principal object from the root-house. Other cascades may have the advantage of a greater descent and a larger torrent; but a more wild and romantic appearance of water, and at the same time strictly natural, for one hundred and fifty yards together, is perhaps nowhere to be seen.

Proceeding on the right hand path, the next feat affords a scene of what Mr. Shenstone used to call his forest ground, consisting of wild green slopes peeping through dingle, or irregular groups of trees, a confused mixture of savage and cultivated ground, forming a landscape fit for the pencil of *Salvator Rosa*.

Winding on beside this lawn, which is over-arched with spreading trees, the eye catches at intervals, over an intermediate hill, the spire of Hales Church, forming here a perfect obelisk, the urn to Mr. *Somerville*, &c. And now passing through a kind of thicket we arrive at a natural
bower

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bower of almost circular oaks, inscribed to
Mr. Doddsley in the manner following.

Come then my friend, thy sylvan taste display,
Come hear thy Faunus tune his rustic lay;
Ah! rather come, and in these dells disown
The care of other strains, and tune thine own.

On the bank above it, amidst the fore-mentioned shrubs, is a statue of the piping Faunus, which not only embellishes this scene, but is also seen from the court before the house, and from other places. It is surrounded by venerable oaks, and very happily situated. From this bower also you look down upon the forementioned irregular ground shut up with trees on all sides, except some few openings to the more pleasing parts of this grotesque and hilly country. The next little bench affords the first, but not the most striking view of the Priory. It is indeed a small building; but seen as it is beneath trees, and its extremity also hid by the same, it has in some sort the dignity and solemn appearance of a large edifice.

Passing through a gate we enter a small open grove, where the first seat we find affords a picturesque view through trees of a clump of oaks at a distance overshadowing a little cottage
upon

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upon a green hill. We thence immediately enter a perfect dome, or circular temple of magnificent beeches, in the centre of which it was intended to place an antique altar, or a statue of Pan. The path serpentizing through this open grove, leads us by an easy ascent to a small bench with this motto, from Horace :

Me gelidum nemus
Nympharumque leves cum satyris chori
Secernant populo.

alluding to the retired situation of the grove. There is also seen through an opening to the left a pleasing landscape of a distant hill, with a whited farm house upon the summit ; and to the right a beautiful round slope, crowned with a clump of large firs, with a pyramidal seat on its centre ; to which after no long walk, the path conducts us.

On an urn which was put up since Mr. Doddsley's account of the Leasowes was drawn up, is the following inscription to the memory of Mr. Shenstone's brother ;

Fratri ejus unico.
Fratrum amantissimo.
Juvenum suavissimo.
Hominum integerrimo.

1752.

Postquam

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Postquam te fata tulerunt
Ipse Pales agros, atque ipse reliquit Apollo.

GULIELMVS SHENSTONE.

P.

Aliorum mœstitiæ consulens.

Et suæ.

But we first come to another view of the Priory, more advantageous, and at a better distance, to which the eye is led down a green slope, through a scenery of tall oaks, in a most agreeable manner; the grove we have just past on one side, and a hill of trees and thickets on the other, conducting the eye to a narrow opening through which it appears.

We now ascend to a small bench where the circumjacent country begins to open; in particular a glass-house appears between two large clumps of trees, at about the distance of four miles. Ascending to the next seat, which is in the gothic form, the scene grows more and more extended; woods and lawns, hills and vallies, thickets and plains agreeably intermingled. On the back of this seat is the following beautiful inscription.

Shepherd,

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Shepherd, would'st thou here obtain
Pleasure unalloy'd with pain?
Joy that suits the rural sphere?
Gentle shepherd, lend an ear.

Learn to relish calm delight,
Verdant vales and fountains bright;
Trees that nod on sloping hills,
Caves that echo tinkling rills.

If thou canst no charm disclose
In the simplest bud that blows;
Go, forsake thy plain and fold,
Join the crowd, and toil for gold.

Tranquil pleasures never cloy;
Banish each tumultuous joy:
All but love—for love inspires
Fonder wishes, warmer fires.

Love and all it's joys be thine—
Yet ere thou the reins resign,
Hear what reason seems to say,
Hear attentive, and obey.

“Crimson leaves the rose adorn,
But beneath 'em lurks a thorn;
“Fair and flow'ry is the brake,
“Yet it hides the vengeful snake.

“Think

“ Think not she, whose empty pride
 “ Dares the fleecy garb deride,
 “ Think not she who, light and vain,
 “ Scorns the sheep, can love the swain.

“ Artless deed and simple dress,
 “ Mark the chosen shepherdess ;
 “ Thoughts by decency controul’d,
 “ Well conceiv’d, and freely told.

“ Sense that thuns each conscious air,
 “ Wit that falls e’er well aware ;
 “ Generous pity prone to sigh
 “ If her kid or lambkin die.

“ Let not lucre, let not pride
 “ Draw thee from such charms aside ;
 “ Have not those their proper sphere,
 “ Gentler passions triumph here.

“ See to sweeten thy repose,
 “ The blossom buds, the fountain flows ;
 “ Lo ! to crown thy healthful board,
 “ All that milk and fruits afford.

“ Seek no more—the rest is vain ;
 “ Pleasure ending soon in pain :
 “ Anguish lightly gilded o’er :
 “ Close thy wish, and seek no more.”

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And now passing through a wicket, the path winds up the back part of a circular green hill, discovering little of the country till you enter a clump of stately firs upon the summit. Overarched by these is an octogonal seat, the back of which forms a table or pedestal for a bowl, inscribed

To all friends round the Wrekin.

Which large and venerable hill appears full in front at the distance of about thirty miles. The scene is a very fine one, divided by the firs into several compartments, each answering to the sides of the octogonal seat, and to every one is allotted a competent number of striking objects to make a complete picture.

Hence the path winds on betwixt two small benches, each of which exhibits a pleasing landscape, which cannot escape the eye of a connoisseur.

Here we wind through a small thicket, and soon enter a cavity in the hill, filled with trees, in the centre of which is a seat from whence is discovered, gleaming across the trees, a considerable length of the Serpentine stream, running under a slight rustic bridge to the right. Hence we ascend to a kind of gothic alcove, looking down a slope, flanked with large oaks and tall beeches

beeches, which together overarch the scene.
On the back of this building is found the following inscription :

O you that bathe in courtlye blyffe,
Or toyle in fortune's giddy spheare ;
Do not too rashlye deeme amyffe
Of him, that bydes contented here.

Nor yet disdeigne the ruffet stoale,
Which o'er each careless lymbe he flyngs :
Nor yet deryde the beechen bowle,
In whychehe quaffs the lympid springs.

Forgive him if at eve or dawne
Devoide of worldlye eark he stray ;
Or all beside some flowerye lawne,
He waste his inoffensive daye.

So may he pardonne fraud and strife,
If such in courtlye haunt he see ;
For faults there beene in busye life,
From which these peateful glennes are free.

Below this alcove is a large sloping lawn finely bounded, crossed by the serpentine water, and interspersed with single, or clumps of oaks at agreeable distances. Farther on the scene is finely varied.

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Proceeding hence through a wicket we enter upon another lawn, beyond which is a new theatre of wild shaggy precipices, hanging coppice ground, and smooth round hills between, of an opposite character to the ground from which we passed. Walking along the head of this lawn, we come to a seat under a spreading beech, with this inscription :

*Hoc erat in votis ; modus agri non ita magnus,
Hortus ubi, & tecto vicinus jugis aquæ fons,
Et paulum sylvæ super his foret. Auctius atque
Dii melius facere.*

In the centre of the hanging lawn before you is discovered the house, half hid with trees and bushes. A little hanging wood, and a piece of winding water issues through a noble clump of large oaks and spreading beeches. At the distance of about ten or twelve miles Lord Stamford's grounds appear, and beyond these the Clee hills in Shropshire. Hence passing still along the top of the lawn, we cross another gate, and behind the fence begin to descend into the valley. About half way down is a small bench, which throws the eye upon a near scene of hanging woods and shaggy wild declivities, intermixed with smooth green slopes, and scenes of cultivation.

We

We now return again into the great lawn at bottom, and soon come to a seat which gives a nearer view of the water beforementioned, between the trunks of high overshadowing oaks and beeches; beyond which the winding line of trees is continued down the valley to the right. To the left at a distance the top of Clent hill appears, and the house upon a swell, amidst trees and bushes. In the centre, the eye is carried down a length of lawn, 'till it rests upon the town and spire of Hales, with some beautiful picturesque ground rising behind it.

Somewhat out of the path, and in the centre of a noble clump of stately beeches, is a seat inscribed to Mr. Spence in these words;

JOSEPHO SPENCE,
EXIMIO NOSTRO CRITONI;
CUI DICARI VELLET
MUSARUM OMNIUM ET GRATARUM CHORUS.
DICAT AMICITIA.
MDCCLVIII.

We now, through a small gate, enter the Lover's Walk, and proceed to a seat where the water is seen very advantageously at full length, which though not large, is so agreeably shaped, and has its bounds so well concealed, that the beholder may receive less pleasure from many

lakes of greater extent. The margin on one side is fringed with alders, the other is overhung with most stately oaks and beeches, and the middle beyond the water presents the Hales-Owen scene, with a group of houses on the slope behind, and the horizon well fringed with the wood. Now winding a few paces round the margin of the water, we come to another small bench, which presents the former scene somewhat varied, with the addition of a whited village among trees upon a hill; proceeding on, we enter the pleasing gloom of this agreeable walk, and come to a bench beneath a spreading beech that overhangs both walk and water, which has been called *the Affignation Seat*, and has this inscription on the back of it, from Virgil :

Nerine Galatea! thymo mihi dulcior Hyblæ,
Candidior cygnis, hedera formosior alba!
Cum primum pasti repetent præsepia tauri,
Si qua tui Coridonis habet te cura, venito.

Here the path begins gradually to ascend beneath a depth of shade, by the side of which is a small bubbling rill, either forming little peninsculæ's rolling over pebbles, or falling down in small cascades, all under cover, and taught to murmur very agreeably. This soft and pensive scene, very properly stiled *the Lovers Walk*,

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is terminated by an ornamented urn, inscribed to Miss Dolman, a beautiful and amiable relation of Mr. Shenstone's, who died of the small-pox, about twenty-one years of age, in the following words on one side:

PER AMABILISUÆ CONSOBRINÆ
M. D.

On the other side :

AH MARIA
PUELLARUM ELEGANTISSIMA,
AH FLORE VENUSTATIS ABREPTA,
VALE!
HEU QUANTO MINUS EST
CUM RELIQUIS VERSARI,
QUAM TUI
MEMINISSE!

The ascent from hence winds somewhat more steeply to another seat, where the eye is thrown over a rough scene of broken and furry ground, upon a piece of water in the flat, whose extremities are hid behind trees and shrubs, amongst which the house appears, and makes upon the whole no unpleasing picture. The path still winds under cover up the hill, the steep declivity of which is somewhat eased by the serpentine sweep of it, 'till we come to a small bench with this line from Pope's *Eloisa* ;

“ Divine oblivion of low-thoughted care !

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The opening before it presents a solitary scene of trees, thickets, and precipices, and terminates upon a green hill, with a clump of firs on the top.

We now find the great use as well as beauty of the serpentine path in climbing up this wood. The first seat of which, in allusion to the rural scene before it, has the following lines from Virgil :

————— Hic latis otia fundis,
Speluncæ, vivique lacus, hic frigida tempe,
Mugitusque boum, mollesque sub arbore somni.

Here the eye looking down a slope beneath the spreading arms of oak and beech trees, passes first over some rough furry ground, then over water to the large swelling lawn, in the centre of which the house is discovered among trees and thickets; this forms the fore grounds. Beyond this appears a swell of waste furry land, diversified with a cottage, and a road that winds behind a farm-house, and a fine clump of trees. The back scene of all is a semicircular range of hills diversified with wood, scenes of cultivation, and enclosures, to about four or five miles distance.

Still winding up into the wood, we come to a slight seat opening through the trees to a bridge of five piers crossing a large piece of water

ter

ter at about half a mile distance. The next seat looks down from a considerable height, along the side of a steep precipice, upon some irregular and pleasing ground. And now we turn on a sudden into a long strait lined walk in the wood, arched over with tall trees, and terminating with a small rustic building. Though the walk be strait-lined, yet the base rises and falls so agreeably, as leaves no room to censure its formality. About the middle of this avenue, we arrive at a lofty gothic seat, whence we look down a slope, through the wood on each side. This view is indeed a fine one: the eye first travelling down over well-variegated ground into the valley, where is a large piece of water. The ground from hence rises gradually to the top of Clent-hill, and the landscape is enriched with a view of Hales-Owen, the late Lord Dudley's house, and a large wood of Lord Lyttelton's.

Hence we proceed to the rustic building beforementioned, a slight and unexpensive edifice, formed of rough unhewn stone, commonly called here the temple of Pan; having a trophy of the Tibia and Syrinx, with this inscription from Virgil over the entrance:

Pan primus calamos cere conjugere plures
Edocuit; Pan curat oves, ovicunqne magistros.

Hence

Hence mounting once more to the right through this dark umbrageous walk, we enter at once upon a lightfome high natural terrace, whence the eye is thrown over all the scenes we have viewed before, together with many fine additional ones, and all beheld from a declivity that approaches as near to a precipice as is agreeable. In the middle is a seat with this inscription:

DIVINI GLORIA RURIS!

This is by far the most magnificent scene here. It would be idle to mention the Clee-hills, the Wrekin, the Welch mountains, or Caer Caradoc, at a prodigious distance; which though they finely terminate the scene should not be mentioned at the Leasowes, the beauty of which turns chiefly upon distinguishable scenes. The valley upon the right is equally enriched, and the opposite side is well fringed with woods; and the high hills on one side this long winding vale rolling agreeably into the hollows on the other.

Hence returning back into the wood, and crossing Pan's temple, we go directly down the slope, into another part of Mr. Shenstone's grounds, till we come at a seat under a noble beech presenting a rich variety of fore-ground, and at perhaps half a mile distance the gothic alcove

on

on a hill well covered with woods, a pretty cottage under trees in the more distant part of the concave, and a farm-house upon the right, all picturesque objects.

The next and the subsequent seat afford pretty much the same scenes a little enlarged; with the addition of that remarkable clump of trees called Frankly Beeches, adjoining to the old family seat of the Lytteltons, and from whence the present Lord Lyttelton derives his title.

We now come to a handsome gothic screen, backed with a clump of firs, which throws the eye in front full upon a cascade in the valley, issuing from beneath a dark shade of poplars. The house appears in the centre of a large swelling lawn, bushed with trees and thicket. The pleasing variety of easy swells and hollows bounded by scenes less smooth and cultivated, affords the most delightful picture of domestic retirement and tranquillity.

We now descend to a seat enclosed with handsome pales, and backed with firs inscribed to Lord Lyttelton. It presents a beautiful view up a valley contracted gradually, and ending in a group of most magnificent oaks and beeches. The right hand side is enlivened with two striking cascades, and a winding stream seen at intervals between tufts of trees and woodland. To the left appears the hanging wood already mentioned,

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tioned, with the gothic screen on the slope in the centre.

Winding still downwards we come to a small seat, where one of the offices of the house, and a view of a cottage on very high ground is seen over the tops of the trees of the grove in the adjacent valley. The next seat shews another face of the same valley, the water gliding calmly along betwixt two seeming groves without any cascade. The scene very significantly alluded to by the motto from Virgil.

*Rura mihi, et rigui placeant in vallibus omnes,
Flumina aureur, sivaſque inglorius !*

We descend now to a beautiful gloomy scene called Virgil's Grove, which it is not easy to paint or describe. On the entrance we pass by a small obelisk on the right hand with this inscription :

P. VIRGILIO MARONI

LAPIS ISTE CUM LUCO SAEER ESTO.

Before this is a slight bench, where some of the same objects are seen again, but in a different point of light. The whole scene is opaque and gloomy, consisting of a small deep valley, the sides of which are inclosed with irregular tufts of hazel and other underwood ; and the whole overshadowed with lofty trees rising out of the bottom

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bottom of the valley, through which a copious stream makes its way by mossy banks, enamelled with primroses, and variety of wild wood flowers. The first we approach is thus inscribed:

CELEBERRIMO POETÆ
JACOBO THOMSON
PROPE FONTES ILLI NON FASTIDITOS
G. S.
SEDEM HANC ORNAVIT.

Quæ tibi, quæ tali reddam pro carmine dona?
Nam neque me tantum venientis sibilus austri,
Nec percussa juvant fluctutam litora, nec quæ
Saxosâs inter decurrunt flumina valles.

This seat is placed upon a steep bank on the edge of the valley, from which the eye is here drawn down into the flat below, by the light that glimmers in front, and by the sound of various cascades, by which the winding stream is agreeably broken. Opposite to this seat the ground rises again to a kind of dripping fountain, where a small rill trickles down a rude nich of rock-work, through fern, liverwort, and aquatic weeds. After falling down these cascades, it winds under a bridge of one arch, and then empties itself into a small lake which catches it a little below. On the left is seen one of the most beautiful cascades imaginable, through
a kind

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a kind of vista or glade, falling down a precipice overarched with trees.

We now proceed to a seat, at the bottom of a large root, on the side of a slope with this inscription.

O let me haunt this peaceful shade;
Nor let ambition e'er invade
The tenants of this leafy bower
That shun her Paths, and slight her power.

Hither the peaceful Halcyon flies
From social meads, and open skies;
Pleas'd by this rill her course to steer,
And hide her sapphire plumage here.

The trout bedropt with crimson stains,
Forfakes the river's proud domains,
Forfakes the sun's unwelcome gleam,
To lurk within this humble stream.

And sure I hear the Naiad say,

"Flow, flow, my stream, this devious way,

"Tho' lovely soft thy murmurs are,

"Thy waters lovely, cool and fair.

"Flew

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" Flow, gentle stream, nor let the vain
 " Thy small unfully'd stores disdain;
 " Nor let the pensive sage repine,
 " Whose latent course resembles thine."

The view from it is a tranquil scene of water,
 gliding through sloping ground, with a sketch
 through the trees of the small pond below.
 Farther on we lose all sight of water, and only
 hear the noise. We now turn all on a sudden
 upon the high cascade which we admired before
 in vista. The scene around is quite a grotto
 of native stone, roots of trees overhanging it,
 and the whole shaded over head. However, we
 first approach upon the left a chalybeat spring,
 with an iron bowl chained to it, and this inscrip-
 tion upon a stone:

FONS FERRUGINEUS
 DIVÆ QUÆ SECESSU ISTO FRUI CONCEDIT.

Then turning to the right, we find a stone seat
 making part of the aforefaid cave, with this well-
 applied inscription:

LUTUS AQUÆ DULCES, VIVOQUE SEDILIA SAXO,
 NYMPHARUM DOMUS.

We now wind up a shady path on the left
 hand, and crossing the head of this cascade, pass
 beside the river that supplies it, in our way up to
 the house.

One

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One seat first occurs under a shady oak as we ascend the hill; soon after, we enter the shrubbery which half surrounds the house where we find two seats thus inscribed, to two of Mr. Shennstone's most particular friends. The first thus,

AMICITIÆ ET MERITIS
RICHARDI GRAVES:
IPSÆ TE TITYRE PINUS,
IPSI TE FONTES, IPSA HÆC ARBUSTA VOCABANT.

And a little farther the other with the following inscription:

AMICITIÆ ET MERITIS
RICHARDI JAGO.

From this last is an opening down the valley over a lawn, well edged with oaks to a piece of water crossed by a considerable bridge in the flat---the steeple of Hales, a village amidst trees, making on the whole a very pleasing picture. Thus winding through flowering shrubs besides a menagerie for doves, we are conducted to the stables. But let it not be forgot, that on the entrance into this shrubbery the first object that strikes us is a Venus de Medicis, beside a basin of gold fish, encompassed with shrubs, and illustrated with the following inscription:

“ Semi

——“Semi—reducta Venus.”

To Venus, Venus here retir'd,
My sober vows I pay;
Not her on Paphian plains admir'd
The bold, the pert, the gay.

Not her, whose amorous leer prevail'd
To bribe the Phrygian boy;
Not her who, clad in armour fail'd,
To save disastrous Troy.

Fresh rising from the foamy tide,
She every bosom warms;
While half withdrawn she seems to hide,
And half reveals, her charms.

Learn hence, ye boastful sons of taste,
Who plan the rural shade;
Learn hence to shun the vicious waste
Of pomp, at large display'd.

Let sweet concealment's magic art
Your mazy bounds invest;
And while the sight unveils a part,
Let fancy paint the rest.

Let coy reserve with cost unite
To grace your wood or field;
No ray obtrusive pall the sight,
In aught you paint, or build.

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And far be driven the sumptuous glare
Of gold from British groves;
And far the meretricious air
Of China's vain alcoves.

'Tis bathful beauty ever twines
The most coercive chain;
'Tis she, that sov'reign rule declines,
Who best deserves to reign.

L O N D O N.

UNDER this article will be found accounts of several curiosities of the smaller kind either in quantity or importance. The editor thought it would be acceptable to have a short account of the most remarkable productions of those two great Architects *Inigo Jones* and *Sir Christopher Wren*.

The ANTIQUARIAN SOCIETY

Have a fine collection of Prints and drawings at their house in Chancery Lane.

BANQUETTING

BANQUETTING HOUSE, *Whitehall.*

Part of the celebrated *Inigo Jones's* magnificent plan for a royal palace. This august building has three stories. The lowest has a rustic wall with small square windows, and by its strength happily serves for a basis to the orders. Upon this is raised the Ionic, with columns and pilasters, and between the columns are well-proportioned windows with arched and pointed pediments. Over these is placed the proper entablature; and on this is raised a second series of the Corinthian order consisting of columns and pilasters like the other. From the capitals are carried festoons which meet with masks and other ornaments in the middle. This series is also crowned with its proper entablature, on which is raised the balustrade with Attic pedestals between, which crown the work. Every thing in this building is finely proportioned, and as happily executed. The projection of the columns from the wall has a fine effect in the entablatures, which being brought forward in the same proportion, gives that happy diversity of light and shade so essential to fine Architecture.

The cieling is finely painted, by *Rubens*.
The design is the Apotheosis of King James I.

and is esteemed one of *Rubens's* most capital performances. It has been repaired by *Kent*.

BARBER'S HALL,

On the West side of Monkwell Street, is another of the works of that great Architect *Inigo Jones*, and is a masterpiece in its kind: that elegant simplicity which characterises all his works giving the spectator the highest satisfaction. It consists of a spacious Hall, a court-room, theatre, library, and other commodious offices. The court-room has a fretwork cieling, and is also adorned with a capital picture of K. Henry VIII. giving the charter to the company, by *Hans Holbein*. The character of his Majesty's bluff haughtiness is well represented, and all the heads are finely executed. The Physician in the middle on the King's left hand is Dr. Butts, immortalized by Shakespeare. The picture has been retouched. The theatre contains four rows of cedar seats one above another in an elliptical form, and the roof is an elliptical cupola; this room is adorned with a bust of K. Charles I. the figures of the seven liberal sciences, and the twelve signs of the zodiac, the skins of a man and woman on wooden frames, the figure of a man flayed,

flayed, the skeleton of an ostrich, a human skeleton with copper joints, and five other skeletons of human bodies.

BARTHOLOMEW'S HOSPITAL.

The Stair-case was painted and given by *Mr. Hogarth*. It contains two pictures, the subjects of which are, the good Samaritan, and the Pool of Bethesda. The figures are as large as life.

BETHLEHEM HOSPITAL.

Over the entrance are two figures in marble, one representing *Raving*, the other *Melancholy Madness*. By the famous *Cibber*.

BRIDEWELL. *In the Hall*

Edward VI. giving the royal charter to the Lord Mayor of London, by which he gave up and erected his palace of Bridewell into an Hospital and Work-house. This large piece it is thought was not completed by *Holbein*; both he and the King dying immediately after the donation. *Holbein* has placed his own head in one corner of the picture. *Vertue* has engraved it.

CHARING CROSS.

The noble equestrian figure of King Charles is by *Hubert le Sueur*. The commanding grace of the figure, and exquisite form of the horse, are striking to the most unpractised eye. This piece was cast in 1633, and not being erected before the commencement of the Civil War, it was sold by the Parliament to *John Rivett* a brazier, with strict orders to break it in pieces. But the man concealed the statue and horse under ground 'till the Restoration.

The FOUNDLING HOSPITAL,
In Lamb's Conduit Fields,

Was established by Royal Charter, dated Oct. 17, 1739. The first wing of the building was finished in 1745, and the first stone of the chapel was laid on the 1st of May 1747. The buildings are neat and substantial, without any costly decorations.

In the Court Room are placed four capital pictures taken from sacred history.

1. The delivering of Moses to his mother,
 Exod. ii. 8. 9. By Mr. *Hayman*.

2. Moses

2. Moses brought to Pharaoh's daughter. By Mr. *Hogarth*.

3. The History of Ishmael, Gen. xxi. 17. By Mr. *Higmore*.

4. Christ receiving the little children, Luke xviii. 16. By Mr. *Wills*.

Over the chimney is a bas relief representing Children employed in husbandry and navigation. By *Ryßbrack*.

In the other rooms of the Hospital are the Portraits of

Mr. Thomas Coram, by Mr. *Hogarth*.

Mr. Milner and Mr. Jacobson, by Mr. *Hudson*.

Dr. Mead, by Mr. *Ramsey*.

Mr. Emerson, by Mr. *Higmore*.

In the Dining-room is a large and beautiful Sea Piece of the English Fleet in the Downs, by Mr. *Monamy*.

Over the Chimney, in another room, is Mr. *Hogarth's* original painting of the March to Finchley.

In the Chapel, the altar-piece painted by an Italian painter, represents the Wise Men mak-

ing their Offerings. The fine organ was presented by Mr. *Handel*.

The Royal Palace of ST. JAMES'S.

William Earl of Pembroke, Lord Chamberlain. Half Length. An admirable Portrait. *Vanfomer*.

Jeffery Hudson, the Dwarf, holding the dog by a string, in a Landscape. Coloured warmly and freely like *Snyder* or *Rubens*. *Mytens*.

The Queen of Scots, a Copy, by *Mytens*.

Edward IV. in his night-gown and slippers ; the face in profile. By *John van Belcamp*. Over the Chimney in the anti-chamber.

Adam and Eve, By *Mabuse*. Over one of the doors in the King's anti-chamber.

Lord Darnley, husband of Mary Queen of Scots, and his brother James Stuart, a boy, afterwards father of the Lady Arabella. As large as life. In the room going into the King's closet. By *Lucas de Heere*.

Edward the Third and the Black Prince. By *Belcamp*. In an anti-room.

HOUSE

HOUSE of LORDS.

The subject of the tapestry is the Defeat of the Spanish Armada. The great Earl of Nottingham, then Lord High Admiral of England, being desirous of preserving the detail of that illustrious event, bespoke this suit of tapestry, describing the particulars of each day's engagement of Francis Spiering, an eminent workman in Holland; he engaged Henry Cornelius Vroom, of Harlem, to draw the designs. The excellence of the performance, obvious to the public eye, makes encomiums unnecessary. Vroom received 100 pieces of gold for his labour; the arras itself cost 1628 pound.

The Church of ST. MARY LE BOW,
in Cheapside,

Was built by the great Sir Christopher Wren, and finished in 1673. It is a handsome structure, and is much admired for the elegance of its steeple. The tower rises square from the ground to a considerable height, but with more ornament as it advances. The principal decoration of the lower part is the entrance, which is a noble, lofty, and well-proportioned arch, on two of the sides faced with a bold rustic,
and

and raised on a plain solid course from the foundation. Within the arch is a portal of the Doric order; the frieze ornamented with triglyphs, and with sculpture in the metopes; over this arch is an opening with a small balcony which answers to a window on the other face. The first stage is terminated by an elegant cornice, over which again rises a plain course, where a dial projects. Above this in each face is a large arched window, with coupled Ionic pilasters at the sides, near the corners. The cornice over these windows supports an elegant balustrade with attic pillars over the Ionic columns, supporting turrets each composed of four handsome scrolls which join at the top, where are placed urns with flames.

From this part the steeple rises circular. There is a plain course to the height of half the scrolls, and upon this are raised a circular range of Corinthian columns, while the body of the steeple is continued round and plain within them. These support a second balustrade, with very large scrolls extending from it to the body of the steeple. Above these is placed a series of Composite columns, and from the entablature rises another set of scrolls, supporting the spire which rests upon four balls, and is terminated by a globe, whence rises a fane in the form of a dragon,

a dragon. The whole spire is indeed a masterpiece in a peculiar stile of building.

The MONUMENT

Is a stately fluted column of the Doric order, erected by order of Parliament, in commemoration of the burning and rebuilding of the City on the East side of Fish Street Hill near London Bridge.

It was begun by Sir Christopher Wren in 1671, and completed by him in 1677; the cost of it amounted to 8000 £. It much exceeds in height the pillars of the Emperors Trajan and Antoninus at Rome, or that of Theodosius at Constantinople; for the largest of the Roman columns, which is that of Antoninus is only $172\frac{1}{2}$ feet in height and 12 feet 3 inches English measure in diameter; but the diameter of this column at the base is 15 feet, and consequently it is 120 feet high. The height of the Pedestal is 40, and the height of the Cippus or Meta with the urn on the top 42, making 202 feet in the whole.

The West side of the pedestal is adorned with curious emblems by the masterly hand of Mr. Cibber; the eleven principal figures are in alto, and the rest in basso-relievo. The four dragons

at

at the angles were carved by Mr. Edward Pierce, who assisted Sir Christopher in many of his designs, and built the Church of St. Clement under his direction.

NORTHUMBERLAND HOUSE,
At Charing Cross,

The town residence of the right honourable the Earl and Countess of Northumberland, is one of the largest and most magnificent houses in London. The south side of the square appears to have been built by *Inigo Jones*, the front towards the garden is very grand and stately. The four sides of the court were new faced with Portland stone, and finished in the Roman stile of architecture; two new wings were also added, above 100 feet in length, extending from the garden front towards the Thames.

The principal apartments are fitted up in the most elegant manner. The cielings are embellished with copies of antique paintings, or fine ornaments of stucco, richly gilt. The chimney pieces are carved and finished in the most correct taste. The rooms are hung with beautiful tapestry or the richest damasks, and magnificently furnished. They also contain a
great

great variety of paintings by *Titian*, and the most eminent masters.

The left wing forms a state gallery or ball-room 106 feet long, the breadth being a fourth part of the length, and the height equal to the diagonal of the square of the breadth. The cieling is coved and ornamented with figures and festoons richly gilt. The flat part of it is divided into five compartments, ornamented with fine imitations of some antique figures, as a flying Fame blowing a trumpet, a Diana; a triumphal car drawn by two horses, a Flora, and a Victory holding out a laurel wreath. The entablature is Corinthian and of most exquisite workmanship. The light is admitted through nine windows in the side next the garden. Above these is another row of windows which though not visible in the room are so artfully placed as to throw a proper quantity of light over the cornice, so that the highest parts of the room are as much enlightened as the lowest, and the pictures on the opposite side are free from a confused glare. In the spaces between the windows there are tables of antique marble, and stools covered with crimson damask placed alternately. The piers are also ornamented with square and oval glasses ranged alternately, the frames of which form a beautiful

ful variety of foliage to adorn the higher parts quite up to the entablature.

The opposite side is divided into three large spaces by two chimney pieces made of statuary marble, with cornices supported by figures of Phrygian captives, copied from those in the capitol at Rome, and executed in a very masterly manner. The finishing above the chimney pieces consists of terms, sphinxes, festoons &c. and within the spaces formed by these ornaments are placed whole length portraits of the Earl and Countess of Northumberland in their robes.

That the three grand divisions might be furnished in an elegant manner, his lordship employed the most eminent masters to copy five of the most admired paintings in Italy, which are placed as follow: in the middle and largest division is *Raphael's* celebrated school of Athens, copied from the original in the Vatican by *Raphael Mengs*. In the other two divisions on the right and left hand side of the former are placed the feast and council of the Gods, which were also painted by *Raphael*, and copied by *Pompeio Battoni* from the originals in the Little Farnese. The two ends of the gallery are ornamented with the triumphal procession of
Bacchus

Bacchus and Ariadne painted by *Annibal Caracci* in the Farnese Palace, and *Guido's* Aurora. The former was copied by *Felice Costanzi*, and the latter by *Masuccio* a scholar of *Carlo Maratti*, from the original in the Villa Rospigliosi. All these pictures are very large, being exactly of the same dimensions with the originals, and are copied in a very masterly manner.

Besides the apartments already mentioned there are above 140 rooms more in this house. Lady Northumberland's closet is a repository of curiosities, and contains a fine collection of Pictures.

The famous Cornaro family by the celebrated *Titian*, in this house, is a picture well known.

There is, besides, among many others,

An English knight sitting in a chair and a table by him.

Lord Denny, comptroller, and his lady,
1527.

Sir Henry Guldeford and his lady.

All by *Hans Holbein*.

A triple

A triple portrait of Sir Charles Cotterel embraced by Dobson, and Sir Balthazar Gerbier in a white waistcoat. By *Dobson*.

The greater part of the old house was built by *Bernard Jansen*, who also raised the immense pile of Audley Inn. The frontispiece which was of stone was the work of *Gerard Christmas*, who gave the design of Aldersgate *.

* Mr. Walpole's Anecdotes, Vol. II. page 34 and 35.

End of the FIRST VOLUME.